

POT THE STATE'S MADE \$230,063,875
SO FAR IN TAXES ON WEED P.13

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YOU P. 7

POETRY RICH SMITH ON
MAGED ZAHER P. 36

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VOL. 25, NO. 44 • JUNE 29-JULY 5, 2016

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**JOSEPH BACKHOLM
GETS PAID TO HATE
BY HEIDI GROOVER P.15**

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The image shows a hand pouring a golden beer from a condensation-covered bottle into a glass. The bottle's label prominently displays 'GOOSE IPA' in large, bold letters, with 'GOOSE BEER CO. ISLAND' above it and a circular logo featuring a duck's head. Below the main text, there are illustrations of hop cones and the phrase 'Bright citrus aromas * BOLD HOP FINISH'. The glass being poured into also features a circular logo with a duck's head and the words 'GOOSE ISLAND BEER CO.'. The background is dark and textured.

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the Stranger

Volume 25, Issue Number 44
June 29-July 5, 2016



COVER ART

Bath Time Story by **ALEXANDER MOSTOV**
See more of his work at
alexanderillustration.com.

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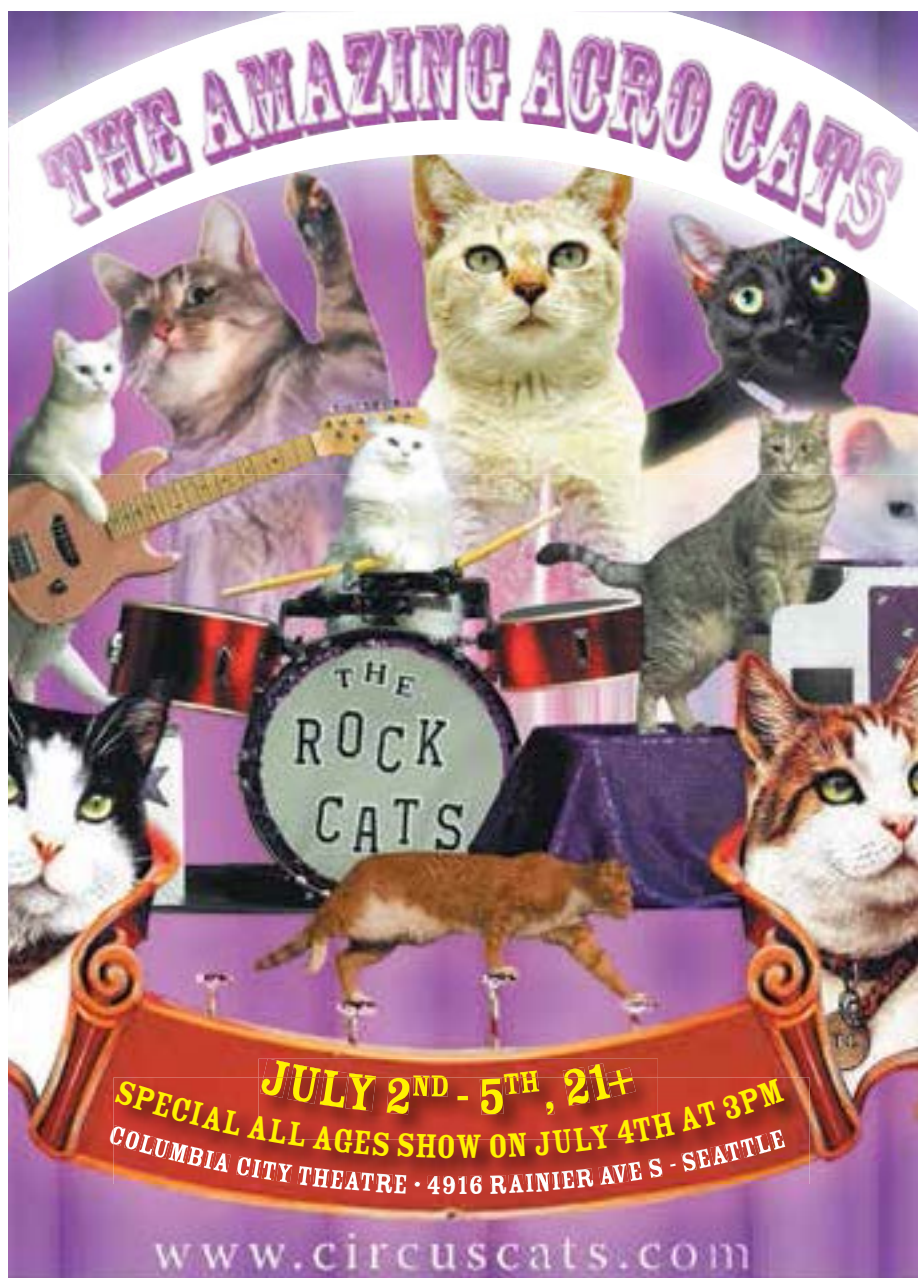
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STRANGER STAFFERS WERE THERE AS IT HAPPENED



OKAY THEN A chalk message on Capitol Hill seen the day after Pride.

THE STRANGER

I, ANONYMOUS

To submit an unsigned confession or accusation, send an e-mail to ianonymous@thestranger.com. Please remember to change the names of the innocent and guilty.



ANONYMOUS

BROS-BE-GONE

Your trio of bros approached me and my girlfriend on Friday night and asked where you could find a strip club. You assumed the two women standing in front of you were fair game for your junior-high sophistication. We answered that, unless you were looking for Pony or Neighbours, you were in the wrong neighborhood and suggested Google Maps. Realizing the stupidity of your first attempt, one of you changed tactics and asked for a recommendation on a good place to eat. My girlfriend asked what you wanted to eat. To which one of you replied, "PUSSY!" I noticed you were futz-ing with your zipper while maneuvering toward a tree to piss, in front of everyone. I grabbed my girlfriend, told you all how ignorant and disgusting you were, and headed over to our group of friends. You stood on the corner of 14th and Pike and yelled at us for a few minutes. Great job being the exact stereotype of what everyone hates about the changes happening to Capitol Hill. To all disgusting, aggressive, insecure pieces of shit: No one likes you. Please fuck right off.

—Anonymous

PUTTING THE B IN LGBT

We couldn't quite see your face in the herd of people marching down the center of Fourth Avenue during Sunday's Pride Parade. We nearly missed you among the streams of balloons and bubbles. But while we couldn't see your face, we did see your brown arms holding up a sign that read "Bi Is Beautiful Too." On an emotionally difficult Pride to attend—so soon after the shootings in Orlando targeting a Latino dance night in a gay bar—your royal-blue-and-magenta hand-painted sign quickly brought happy tears to our eyes. It was an important reminder to queer people of color that our sexuality is valid and that there are many identities under the LGBTQ umbrella.

SKIPPING THE PARADE IN MOUNT BAKER

During downtown's Pride Parade, you, a 4-year-old boy wearing leggings printed with fluorescent pink-and-yellow ice cream cones, proudly brought us to a room in your new house in Mount Baker. You wanted to show us the decorations you had just put on your bedroom wall. In addition to pictures of dogs dressed as police officers and fire fighters from the Nickelodeon show *PAW Patrol*, you had hung two photographs taken last summer at your uncles' wedding. You pointed out your favorite photo, the one of two men embracing each other in profile, wearing sharply tailored suits and matching bow ties, leaning their foreheads against each other, forever happy and in love. Then you jumped off your bed and ran off in search of banana bread.

ANOTHER SIGN OF THE TIMES

You were a pregnant woman with flawless red lipstick walking in the Pride Parade representing Christ Episcopal Church. You wore black patent-leather Birkenstocks and a white clerical collar. You carried a sign reading "More Lipstick, Less Police. High Femme Clergy Against the Prison Industrial Complex." Amen, sister.

MAYOR MURRAY HAS A MOMENT

We saw Seattle mayor Ed Murray take the stage at the Cuff block party on Pride Sunday

Returning Column

You're Wrong About That— Fireworks Edition!

by Francine Colman-Gutierrez

Hi, I'm Francine Colman-Gutierrez. Here are some things you are wrong about, in honor of Independence Day. (No, not the movie. You're wrong about that, too.)



Fireworks: Actually, they're for people who wear sunglasses on the back of their head.

Fireworks: Actually, they're for people who wear Under Armour in public.

Fireworks: They're for people who drive Ford F-150 trucks but never carry anything in the back.

Fireworks: They're for people named Brett, Kyle, or Tyler.

Fireworks: They're for people who live vicariously through fantasy football.

Fireworks: For people who wear a Bluetooth—even while shooting off fireworks.

Fireworks: For people who drive shirtless.

Fireworks: For people who have ever said the phrase "You do you."

Fireworks: For people who post Instagram pictures of their back muscles.

Fireworks: For people who won't remove stickers on the brims of baseball caps.

Fireworks: For people who wear baseball caps to the side or backward.

Fireworks: For people who wear baseball caps.

Fireworks: For people who talk on their phone at the cash register.

Fireworks: For people who wear Crocs.

Fireworks: For people who aren't gay but still buy Men's Health magazine.

Fireworks: For people who use the word "bro" instead of a period.

Fireworks: For people who like Eminem.

Fireworks: For people who own at least three WSU T-shirts.

Fireworks: For people who have ever gotten angry about a soccer game.

Fireworks: For people who claim to love America but mostly just shit-talk it.

Fireworks: For people who like to make out on a blanket as fireworks explode in the sky overhead. I hate those motherfuckers.

and deliver an astutely short speech. People were glad to see the gay mayor, sure, but there was a lot of drinking and cruising and dancing still to be done—plus any time the mayor took up was just one more delay in the rest of us getting to hear from MC Alaska Thunderfuck. Acknowledging this, the mayor gave what appeared to be a three-sentence speech. (Granted, we may not have counted super accurately given the beer pitcher we were holding.) Sentence 1: Here's my husband, Michael! Sentence 2: After Orlando, we can't give in to fear, and being at the Cuff is a refusal to give in to fear! Sentence 3: Also, don't forget that what we're here to celebrate is diversity! And that was it. Given the wild reaction as Murray left the stage, it may have been the best speech of his tenure.

IN HONOR OF THE BEST SPEECH OF MAYOR MURRAY'S TENURE

Here's a photo of him posing with a dog at the parade.




CITY OF SEATTLE

AND NOW TO RUIN THAT WARM AND FUZZY FEELING

We saw you, a gay man in your early 30s, we'd guess, weary from a long night of drinking and celebration, eyeliner smudged, just trying to get your burrito on with your boyfriend at the Tacos Guaymas on Broadway on Saturday night. An alarmingly drunk girl behind you in line raised her voice—she might have doubted your ability to pay, spewed (possibly homophobic?) insults, or just directed some incoherent, unfocused anger your way. We couldn't quite hear. And then, seemingly unprovoked, she slapped you—clumsily, repeatedly, as we watched paralyzed with fear. "Look at that mess of a blonde-ass bitch," you said, just before she fell dramatically into a stranger's lap and onto a table full of guacamole. "She fell! BYE-BYE! Yeah, get some food on your white dress!" you shouted as she stumbled. At that point you had, by all accounts, won. We cheered her imminent departure from Tacos Guaymas and were about to ask if you were all right. But no. That was not the end of it. "Bye, Russia!" you hollered, retaliating as she was dragged out the door, sobbing. If you hadn't added, "Go back to where you came from!" her boyfriend may not have stormed back inside. But you did, and then her boyfriend tried to beat you with a chair. We couldn't decide whose side we were on. We were on no one's side. We were on the side of everyone who was sad to see that (*dub*) fighting hatred with more hatred just leads to late-night brawls in Mexican restaurants and interviews with the SPD. It would have been nice to see someone walk out with their dignity intact, but nope.

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DAVID WILSON

Anti-Trans Signature Gatherers Show Up at Pride

Signature Gatherers Are Being Told to Give People Few Details About Their Anti-Trans Ballot Initiative—And If They Tell You I-1515 Is a “Fair Vote for Coed Bathrooms,” They’re Lying

BY SYDNEY BROWNSTONE

According to the online resource guide for Just Want Privacy signature gatherers, it's prudent to “say as little as possible about the details” of the initiative and not to mention any of the proposed anti-trans ballot measure’s “controversial aspects.”

The next bullet point suggests that signature gatherers “could even persuade people who do not totally agree with the initiative” to sign the petition by saying this: “Would you like to support an initiative that would allow the people of Washington to vote on privacy issues regarding women and children?”

The I-1515 campaign is being run by the same people who fought gay marriage in 2012, and the proposed ballot measure would repeal state human rights protections for transgender people in bathrooms and locker rooms. (The proposed ballot measure takes an additional step of mandating that K–12 public schools have gender-segregated bathrooms, and then makes it legal for parents to sue public schools for allowing transgender students to use the gender-segregated bathrooms that don't correspond with the gender they

were assigned at birth.) As written, there's little room to interpret the proposed measure as anything but a conservative attempt to legitimize fear of trans people.

But you wouldn't necessarily know these details from encountering an I-1515 signature gatherer in the wild.

As time ticks down to the July 8 deadline for Just Want Privacy to gather enough signatures to qualify for the November ballot, reports have been trickling in about I-1515 signature gatherers allegedly using dubious methods to get people to sign. It's unclear how much of this is due to misinformed signature gatherers or the design of the signature-gathering process itself.

It's no secret that most ballot initiative campaigns rely on paid signature gatherers who may not fully understand what they're asking people to sign. Just Want Privacy is no different: On June 27, Just Want Privacy sent out a campaign fundraising e-mail announcing that paid signature prices had tripled and

they needed help paying for their professional signature gathering firm.

The paid signature element might explain why signature gatherers for an anti-trans ballot measure showed up in the heart of the gayborhood during Pride. “They are re-

porting they got another 30,000 signatures over the weekend,” Monisha Harrell, chair of Equal Rights Washington, said. “That's expected. They were doing a big church push.” What was less expected: running into three I-1515 signature gatherers while attend-

ing Pride. Harrell said that she also spoke to some people who signed the petition, only to realize later what it actually was.

The week before Pride, *The Stranger* also received multiple reports of an I-1515 signature gatherer on Capitol Hill who was asking passersby to sign a bundle of progressive causes. Several people who started signing the petitions were surprised to learn that I-1515 was at the bottom of the pile. Still,

one Capitol Hill signature gatherer assured a *Stranger* staffer that adding her name to the petition would be asking for “a fair vote for coed bathrooms.”

Bundling initiatives isn't uncommon, according to secretary of state communications director David Ammons, but usually people bundle progressive causes and conservative ones separately.

“I don't think there's any particular regulation on that, but definitely we urge ‘voter beware,’” Ammons said. “Consumers need to watch what they're signing, especially if there's more than one [petition] to look at. At that point, it doesn't violate a law, but it definitely violates the spirit of accuracy in campaigning.”

In 2012, Washington State started requiring political campaigns to list their top five donors on advertising material. If this rule applied to signature gathering, people might see that one of Just Want Privacy's top donors is Cedar Park Church, a Bothell evangelical organization with a history of fighting against marriage equality. The statute, however, maintains a gray area on initiative petitions—and conservative forces have mobilized to keep top donor listings off the forms during this election season.

Earlier this year, Joseph Backholm, the chair of the Just Want Privacy campaign, called the state Public Disclosure Commission (PDC) to ask if listing donors was required on initiative petitions. According to Jim Camden at the *Spokesman-Review*, PDC spokeswoman Lori Anderson interpreted the broad statute to mean that initiative petitions should list campaign donors. “This sent shock waves through the initiative industry like a rupture in the Cascadia Subduction Zone,” Camden wrote.

Not long after Backholm's inquiry, state senator Pam Roach (R-Auburn), a Tim Eyman supporter, demanded that the attorney general look into the matter. She noted that there had been no legislative hearings on a rule that would apply to initiative petitions, and she called Anderson's interpretation of the statute “unfair,” as initiative campaigns were already under way.

The attorney general's informal opinion explained Anderson's reasoning: Because initiative petitions often contain content that could meet the definition of “political advertising,” the “top 5” rule could potentially apply to them. At the same time, the attorney general noted that a reasonable person could argue that an initiative petition isn't the same kind of advertising as T-shirts, skywriting, newspaper ads, billboards, or signs. The attorney general's office concluded that the rule could go one way or the other, depending on the content of the initiative petition itself.

But regardless of how I-1515 is pitched to the public by signature gatherers, campaign e-mails to Just Want Privacy supporters show a more overtly religious tone. “Just Want Privacy needs every person who believes in God's created order—He created them; male and female He created them—to sign the I-1515 petition and be gathering signatures from the grassroots army sitting in the pews beside them,” a recent campaign e-mail instructed followers.

It continued: “We stand not just for the privacy and protection of women and girls, but for the Truth as God declares it to be.” ■

Additional reporting by Heidi Groover

The I-1515 campaign is being run by the same people who fought gay marriage in 2012.

clinical trial

The Parents of 20-Year-Old Haram Kim Are Challenging the Law's Constitutionality

The family calls the law discriminatory—a

Twenty-year-old Haram Kim was one of

Kim was sitting on the driver's side of the

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In a motion to dismiss the parents' lawsuit

In response, in May, the Kim family chal-

“We are simply following the laws that

This is not the first time the law has

“We’ve been down [in Olympia] for many

Bulzomi said local municipalities, fearful

"All these young kids from Asia," he said,



The parents of Mami Sato, another North

“We have to overcome this law before they

The statute was passed in 1909, Schroeder

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Can Seattle Use Pot Taxes to Help the Homeless?

BY TOBIAS COUGHLIN-BOGUE

After two years of legal cannabis sales, Washington State has collected \$230,063,875 in marijuana excise taxes, according to 502data.com. This exceeds projections by quite a bit—nearly twice as much, or \$34 million, in the first year of sales alone.

In Aurora, Colorado, officials decided to spend \$1.5 million of their pot tax revenue on homelessness, which has gotten people here starting to wonder what we're doing with our millions. Recently, I was on *Blabbermouth*, *The Stranger's* weekly podcast, when a caller asked if Seattle could use its pot taxes to help the homeless.

The short answer is yes. All the pot tax revenue goes into the city's general fund, which the city can spend as it pleases. But the city hasn't received as much money as you might think. Additionally, much of this revenue is already earmarked for certain expenditures.

The current state budget includes \$6 million per year for cities and counties to do "marijuana enforcement." That money is disbursed based on retail sales and the presence (or absence) of bans and moratoriums. In fiscal year 2016, Seattle received about \$383,000.

There are no restrictions on how cities can spend this money, according to Brian Smith, director of communications for the Washington Liquor and Cannabis Board (WSLCB). The only official guideline on how municipalities can spend the enforcement funds comes from the Association of Washington Cities, in a statement last year: "Initially there was confusion on how these funds could be spent. The Municipal Research and Data Center suggests that 'monies can be deposited into the general/current expense fund where public safety appropriations typically occur.'"

David Mendoza, senior policy adviser with the mayor's office, said that's exactly what happened; the money was put in the general fund and spent on city employees who focus on pot enforcement and policy. He said this amount equals about \$500,000. The city estimates it will receive \$700,000 in cannabis tax revenue this year, leaving only \$200,000. "The idea that the city is netting a ton of revenue from marijuana is one that won't die," said Mendoza. "The state is the prime beneficiary, and if the legislature hadn't created a pool of... marijuana revenue for all municipalities and counties to share, we wouldn't even be getting the \$700,000."

We'll likely see even more revenue in the future. HB 2136, a cannabis market reform bill passed alongside the 2015–2016 session's Cannabis Patient Protection Act (SB 5052), set up a system under which the state distributes money to cities and counties based on similar factors to those governing the

enforcement money: \$15 million per year in 2018 and 2019, and \$20 million per year after that—30 percent of it distributed based on percentage of retail sales, 70 percent of it distributed based on population, and no money for areas with bans and moratoriums. And there are no restrictions on how those funds can be used. That, said Mendoza, is actually a good thing as far as homelessness funding goes.

"Our budget folks caution against any attempt to dedicate revenues because if [those] dedicated revenues were to fall, then we would have to cut homelessness services," he said. "By sending revenues through the general fund, we are able to prioritize during a time of recession, and typically then can better protect efforts such as homelessness services funding, as we were able to do during the last recession."

We'll receive our share of the funds mandated by HB 2136 once they've been appropriated by the legislature in the next budget cycle. While we're generating more and more tax money because potheads are doing a great job smoking pot, smoking more pot doesn't do much for us at a local level, as the state keeps the lion's share of the take. However, that's not to say the pot tax isn't doing anything for homelessness.

"Since the marijuana revenue goes to the general fund, it is entirely reasonable to say that indirectly it is supporting our homelessness efforts," said Mendoza. "In the 2016 budget, we increased the base budget to address homelessness by more than \$2 million. This was in addition to the one-time \$7.35 million that was added through the State of Emergency on Homelessness, collectively bringing the city's 2016 total to \$50 million to address homelessness. Without a growth in revenues (from marijuana and elsewhere), the city would not be able to do more for homelessness without taking reductions from other city services."

There's also an illegal cannabis delivery service that actually donates pot to the homeless (and does LGBTQ activism, too!). If you're a strictly legal buyer, Stash in Ballard is also big on working with the homeless and recently announced plans to do some outreach and volunteering with the city-sanctioned homeless encampments in their hood. But if you really want to fight homelessness with pot, the best way to do it might be at City Hall. First smoke some pot to prepare for the tedium, and then mosey on down to a city council meeting, sign up for public comment, and call for more funding. ■

For more information about Washington's pot taxes, listen to this week's episode of *Blabbermouth*, which is available on iTunes.



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“PUBLIC MATTERS WITH CHR. DOUGLAS” APRIL 17, 2012. PHOTO COURTESY OF KCTS 9

AGAIN

The Family Policy Institute’s Joseph Backholm Is Back—He’s Still Attacking LGBTQ People, He’s Still Getting Paid to Hate, and He’s Still a Huge Asshole. By Heidi Groover

Met Joseph Backholm. That’s him in the photo up there: lawyer, son of a pastor, a man who had his ass handed to him by voters in 2012—more on that in a moment—and currently Washington State’s most prominent anti-trans bigot.

Backholm works for the Family Policy Institute of Washington. He also heads Just Want Privacy, the campaign committee gathering signatures for Initiative 1515, which would allow businesses to discriminate against trans people by not allowing them to use bathrooms and locker rooms that match their gender identity.

Initiative 1515 is far-reaching. Along with repealing a state Human Rights Commission rule allowing transgender people to use the bathroom in which they feel comfortable and allowing businesses to discriminate, it would allow students to sue their schools if trans kids use bathrooms that don’t match their assigned gender at birth.

Just Want Privacy claims allowing trans people to pee where they should will open the door for male predators to waltz into women’s restrooms and locker rooms and assault little girls with impunity—despite the fact that there’s zero evidence of trans people harassing cis people in bathrooms and despite the fact that offenses like sexual assault and voyeurism, in bathrooms or anywhere else, are already illegal. In fact, trans people are more likely to be survivors of assault. One in two trans people is sexually assaulted or abused at some point in their lives, according to the Department of Justice’s Office for Victims of Crime.

While Backholm’s supporters have been gathering signatures for I-1515 at churches across the state, opponents have put together a broad-based coalition to try to stop him. In the face of that opposition, Backholm has only become a bigger asshole.

In June, Backholm told signature gatherers for I-1515 that if women weren’t willing to sign their petition, signature gatherers should follow them into the bathrooms and ask again. Backholm dismissed it as a “joke”—“It was obvious to all that we are not seriously encouraging people to gather signatures inside restrooms,” he said in an e-mail—but the county sheriff, state attorney general, and LGBTQ activists warned that following women into bathrooms is illegal.

Already, trans people in Washington are “significantly more fearful” because of Backholm and the Just Want Privacy campaign, says Danni Askini, executive director of the trans advocacy group Gender Justice League. “There definitely is a sense that there’s more attention on gender nonconforming people in public spaces. People are afraid to participate in public or just go out in public.

The campaign has really created a huge sense of fear that people are in danger, even if the law doesn’t pass.”

If you’ve been paying attention in Washington State over the last decade, Backholm’s name should ring a bell.

As head of the Lynnwood-based Family Policy Institute of Washington (FPIW), Backholm is a professional right-wing asshole. The FPIW unsuccessfully fought domestic partnerships for same-sex couples and then unsuccessfully fought to block marriage rights for same-sex couples; the FPIW has campaigned against abortion rights, defended conversion therapy, and protected people who refuse to vaccinate their children for religious reasons. The group offers “Olympia 101” trainings to teach conservatives how to lobby in the state legislature and runs a blog, YouTube channel, and podcast.

“There aren’t that many groups on the conservative side [in Washington State]. The Family Policy Institute is the most outspoken,” says Collin Jergens, communications director for Fuse Washington, the progressive organization that recently recorded Backholm saying signature gatherers should follow women into bathrooms. Jergens, who calls Backholm “unhinged,” says, “He has been espousing hate and discrimination against members of our community for years.”

In 2009, Backholm and the Family Policy Institute helped lead the charge against domestic partnerships in Washington, which gave couples the same state rights granted by marriage. After losing that fight at the ballot box (voters approved domestic partnerships with 53 percent of the vote), he then pointed to the existence of the domestic partnerships he tried to block to argue against gay marriage in 2012.

Same-sex couples didn’t need marriage, he claimed, because domestic partnerships already gave them all the same rights as married couples—and allowing gay marriage would “send a message to fathers and potential fathers in this state that it isn’t important for them to be in the lives of their children because dads, specifically, don’t matter,” Backholm said in testimony to the state legislature in January 2012.

In a KCTS debate featuring Backholm, now-mayor Ed Murray, and others on both sides of the issues, Backholm claimed children “do better” when raised by a mother and father. When *The Stranger*’s Dan Savage interrupted, saying, “That’s bullshit,” the host asked Backholm for his “basis” for the assertion. “I think it’s observable reality,” Backholm replied. In fact, it’s very clearly *not* reality. A mountain of research has shown children with gay parents fare no worse than children

with straight parents.

And just like he had lost in 2009, Backholm’s arguments lost again in 2012. Marriage equality passed statewide with almost 54 percent of the vote. Same-sex marriage was on the ballot in four states that year; and LGBTQ advocates won in all four states—but the win in Washington had the biggest margin. Backholm isn’t just the state’s most recognizable anti-gay activist, but a completely ineffectual one.

While the FPIW was fighting LGBTQ rights at the ballot box—because that’s where the money is—they were also lobbying the state legislature. In the organization’s nine-year history, it has:

- Supported defining life as beginning at conception.
- Opposed legislation expanding access to birth control for poor women, with Backholm claiming women already had enough access to contraception.
- Opposed a telemedicine bill because the group claimed it would allow “webcam abortions” and a bill requiring insurance companies that cover maternity care to also cover abortions.
- Repeatedly supported requirements that minors who get abortions notify their parents. Backholm dismissed concerns about teens who may be put in danger by having to tell their parents they were pregnant.
- Supported a bill about “informed decision making” for the state’s Death with Dignity Act. Like abortion counseling laws, that bill would have required doctors to inform patients about a laundry list of “feasible alternatives” before patients were able to access the drugs for assisted suicide.

Today, as he fights the bathroom rule, this asshole Backholm is also working to undermine trans people’s existence, arguing that trans women are really just men “pretending” to be women. Last year, during a speech at a leadership conference for “young conservatives,” Backholm compared trans people to the story of “The Emperor’s New Clothes.”

“I once thought that story was useful as an illustration but patently absurd,” Backholm said. “No parade would gather to celebrate the new clothes of a naked emperor—until Bruce Jenner. And we now have a nation celebrating the fiction that a man is now a woman.”

Backholm and the FPIW are also criticizing the Washington Office of Superintendent of Public Instruction over new learning standards. Those standards say kindergarten students should “understand there are many ways to express gender,” third graders should learn that “gender roles can vary considerably” and “understand [the] importance of treating others with respect regarding gender identity,” and fourth graders ►



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The FPIW's response: "It is frightening to think that students who hold traditional beliefs about gender and sexual identity may have to choose between accepting politically correct talking points or failing assignments and being ostracized by school administrators."

But for many gay and trans people, what's frightening is the political climate created by those "traditional beliefs," a climate in which gunmen have attacked a Planned Parenthood in Colorado Springs and a gay nightclub in Orlando. While anti-trans rhetoric spews from campaigns like Backholm's, trans people are dying. Nationally, more trans people were murdered in 2015 than any other year advocates have kept track—and most of those victims were women of color, according to a report from the Human Rights Campaign.

The deep-blue Puget Sound region—where the City of Seattle requires all public single-occupancy bathrooms to be gender neutral—is not exempt. According to a recent *Seattle Times* report, 72 hate crimes or other incidents against LGBTQ people were reported to the Seattle police last year, double the number reported during the previous year.

On June 22, a transgender person said they were beaten on Capitol Hill as they left a fundraiser for Pulse, the gay nightclub in Orlando where a gunman killed 49 people less than two weeks earlier. The victim, Michael Volz, told reporters the attack was "not an isolated incident."

Washington has voted for the Democratic presidential candidate in every election since the 1980s, when the state helped elect and reelect Ronald Reagan. It's been just as long since we've had a Republican governor. Washington is among the least religious states in the country, according to a Gallup survey about church attendance. The state added sexual orientation to its nondiscrimination law in 2006. In other words: In Washington, the right is losing the culture war. Yet Backholm's organization is raking in more money than ever before.

Tax documents show the FPIW's revenues have grown from about \$206,000 in 2011 to \$364,000 in 2014. The bathroom bill campaign, Just Want Privacy, has raised about \$149,000, with the biggest donations coming from Cedar Park Assembly of God Church in Bothell, a developer in Lynnwood named Larry Sundquist, and James Mischel Jr., the CEO of a mirror manufacturer in Everett who in 2014 filed a Supreme Court brief supporting companies fighting the birth-control mandate in the Affordable Care Act.

Recently, the campaign announced a new \$50,000 donation to help it pay for signature gatherers, plus an offer from a donor who pledged to match any individual donations up to \$50,000. (Because the group hasn't yet reported that money to the state, it's not clear who donated it.)

In 2014, Backholm was one of only two paid staff according to IRS filings. Today, the Family Policy Institute website lists four staffers. (Tax information for 2015 is not yet available.) Backholm makes about \$95,000 a year for his work attacking LGBTQ people in Washington State—and women, and minors, and dying people.

Nearly one hundred thousand dollars a year: Not bad money for being a professional asshole.

Although Backholm and the FPIW have continually lost big fights in Washington, "bathroom" arguments have been potent in other states and cities, where the pro-LGBTQ movement has been caught flat-footed. That's why the campaign against I-1515, which has raised money and support from major businesses like Amazon, is so significant. Washington Won't Discriminate has raised about \$80,000 in in-kind donations and \$53,000 in cash, including

money from prominent local unions and the ACLU of Washington.

Backholm, meanwhile, is benefitting not only from politicians who are enthusiastically supportive of his positions but also from those who are silently complicit.

Republican gubernatorial candidate Bill Bryant—the Washington GOP's pick for the highest office in the state—has refused to take a clear side on the issue. But the Washington State GOP platform has drifted right in recent years and now includes a section about gender identity. The most recent version of the platform opposes "sex education, homosexual, bisexual, transsexual education, or any other sexual education alternatives."

Just Want Privacy has also benefited from "coopting the narrative of survivors" of sexual assault, says Askini, of Gender Justice League.

"When it comes to publicity and press, they put survivors of sexual assault out in front," Askini says. "It kind of has erased the fact that trans people are far more likely than cis people to be survivors of violence. It takes the air out of our ability to present that [argument]. We end up in a conversation of survivors debating over these nuances rather than addressing the structural things that cause rape culture."

The Just Want Privacy campaign has until July 8 to gather about 250,000 valid signatures in order to qualify for the ballot. The group's website says they've gathered 94,000 signatures, but in a since-deleted Facebook post, the group claimed to have 130,000. Backholm, who would respond to *The Stranger* only by e-mail, dodged the signature question and wrote only: "It changes daily."

The fight between supporters and opponents of Backholm's initiative came to a head at a recent Just Want Privacy event in Tacoma, where LGBTQ activists interrupted, shouting: "Trans women are women!" and "Stop scapegoating trans people!" After the event, Backholm said on his podcast that the event showed how progressives are "social terrorists."

"There is no line of incivility they will not cross to prevent you from communicating what you believe and being engaged in the process," he said.

But Backholm has been ducking debates, even in more controlled settings. Askini says that in several instances, including a since-canceled interview on CNN, Backholm has refused to debate her; instead insisting that he debate a man or that Askini debate a woman from the Just Want Privacy campaign.

Backholm denies ever asking a man to represent Askini's side but confirms that he declined a CNN "conversation piece" after the network would not do the piece with a sexual assault survivor instead of Backholm. He says the CNN reporter "was hoping to make Danni look sympathetic."

Askini says Backholm's campaign "didn't like look of a man—the head of their organization, a white, cis, born again Christian"—debating her.

But make no mistake: Backholm is at the forefront of this movement in Washington.

He believes gay people are harmful for children and trans people are a "fiction." If I-1515 makes it to the November ballot, he will peddle the same anti-trans bigotry that his counterparts have peddled in every other state with a "bathroom debate." He will claim—without evidence—that allowing trans people a safe place to pee actually gives cover to straight men who want to prey on women and girls. He will claim that trans people are dangerous, that his efforts do not threaten their already vulnerable lives, and that women will be unsafe without his initiative's protection. And, like all of his claims that have come before, these will be lies.

What an asshole. ■

Additional reporting by Sydney Brownstone

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Douche Moves **BY DAN SAVAGE**

Is it a super douchey move to pretend to be a lesbian to avoid unwanted male attention? I'm a straight single woman in my mid-30s and a very plausible lesbian in terms of sartorial stereotypes. Occasionally a guy will hit on me in an awkward or creepy way, and I'll trot out a line about "not being into men." Most recently I used this pose when a courier broke down in my driveway and I invited him in for a glass of water while he waited for the tow truck. It was really uncomfortable and a little threatening when—after establishing that I lived alone—he asked me out. I guess I use this as an excuse so as not to hurt their feelings, but also to shut the conversation down as quickly as possible if I'm feeling vulnerable. Is this a harmless white lie or a major cop-out that would offend actual lesbians? Can you suggest some better strategies for when you're feeling cornered by a dude you're not interested in?

Lady's Entirely Zany Identity Enquiry

"I'm not offended by this," said someone I thought was an actual lesbian.

I shared your question with this person—a woman I thought was an actual lesbian—because I wasn't offended by it either, but wanted to check with an actual lesbian just to be safe. Turns out my friend doesn't identify as a lesbian, but as a woman-who-loves-women-but-does-not-identify-as-a-lesbian-because-she-sometimes-finds-the-odd-dude-hot. So for the record: My friend is speaking for the WWLWBDNIAAL-BSSFTODH community here—which often intersects/sexts with the lesbian community—and not the lesbian community.

"But even though I'm not offended by it, I have to say I've found the 'I'm into women' line to be totally ineffective," said my not-a-lesbian friend. "The creeps I've used it on get even more riled up after hearing that line. Sometimes I check out and start ignoring these creeps as if they're wallpaper, but that can rile them up too. Same with a polite 'I'm not interested.' The only success I've had with warding off creeps is by actually yelling at them, asking them if they'd like to be treated the way they're treating me, and if their mothers, sisters, et cetera, would appreciate that treatment."

My not-a-lesbian friend—who, as it turns out, identifies more strongly with the term "bisexual" than she does WWLWBDNIAAL-BSSFTODH—has also had some luck with the lose-your-shit strategy (e.g., screaming, yelling, and waving your arms around like a crazy person). "You kind of have to treat these people like bears at a campsite," said my actually-a-bisexual friend. "You have to make yourself big and loud and scary so they don't get closer. Because they will get closer."

A dear young friend has recently started being a stripper for work. I won't lie: It tears me up. All I feel is sadness and worry—such a nice soul for what I feel is a not-so-nice environment. I really hope I'm wrong. Is there any way in which this can be okay? I worry for the sake of a nice person getting her ass handed to her too often and potentially breaking beyond repair. My gut emotion is that it doesn't matter how well you handle these situations—what matters is the fact that you see too much ugliness, too often, and get to a point where you forget that there are actually nice humans out there. How well can anyone handle this?

My Endangered Lady

I suspect she's handling it better than you are, MEL. And I would recommend minding your own business, backing the fuck off, and googling "white knight syndrome." But if your conscience requires you to say something, say something that opens up a conversation, rather than some-

thing so larded with shame, fear, and judgment that it shuts the conversation down. Instead of "Oh my God! What were you thinking?! You'll be shredded emotionally and sexually! You could break beyond repair!" try something like "Stripping isn't something I would feel comfortable doing myself. But I'm your friend, and if you need to talk with someone about your new job—if you need to decompress or vent—I'm here for you."

I've been lying to myself. I told myself that stability and friendship were more important to me than sex. I've been with my husband for 12 years, and we've been married for five of those. We were best friends, and I was already in love before we started

dating and before we ever had sex. I should have known in the beginning that we weren't sexually compatible, but I chose to ignore it (or I chose stability and friendship). I chose my best friend and have been suffering ever since. Luckily, I listen to your advice on a regular basis, and I've started having more open conversations about my feelings and my wants and needs. About a year ago, my husband and I decided to open our relationship. This was all my idea, and I'm not sure he's fully into it. We agreed to a "don't ask, don't tell" policy. A month ago, I finally acted on it. I met someone in an open relationship and had sex with them. It was amazing—everything about it. In the end, I didn't feel guilty, but I did want to tell my husband. I still feel the need to get his approval, but I also know that he doesn't want to hear it. If he gave me the go-ahead, even though everything was my idea, should I feel guilty—or just happy for finally getting what I needed from someone? Are there baby steps I can take to tell my husband these things, or do I just keep them to myself? I feel like this is saving our marriage, but society probably just looks at me like a cheating whore.

*Feelings Are Insanely,
Terribly Hard For Unsure Lovers*

You have your husband's approval to do what you did, but his approval was contingent upon you *not telling him* what you did. Honor the commitment you made to your husband, FAITHFUL, by keeping your mouth shut. You'll doubtless have conversations in the future about your relationship and about monogamy, and you can ask him if he wants to stick with "don't ask, don't tell." If he says yes, continue to keep your mouth shut.

I'm a (mostly) straight guy in my mid-20s. For as long as I can remember, I've loved wearing women's lingerie. It turns me on, but it also makes me feel comfortable. I've never worn women's clothing in public, but I've recently been wearing it more and more around my house. It just feels right! Side note: I've also recently been obsessed with being pegged by my female partner, and I love the reversal of roles. Would I be considered genderqueer, genderfluid, or what? And would I be considered part of the LGBT community?

Frequently Excited Miss

Genderqueer and genderfluid aren't kinks, FEM, they're identities. And I don't know what you mean by that parenthetical "mostly" you dropped in there before "straight." If it means you're attracted to dudes—regardless of whether you've ever acted on that attraction—you would indeed be considered part of the LGBT community, under the "B" designation. But if all you meant was "My cock gets hard when I wear panties and think about getting my ass pegged by my girlfriend," then you're just another kinky straight guy. ■

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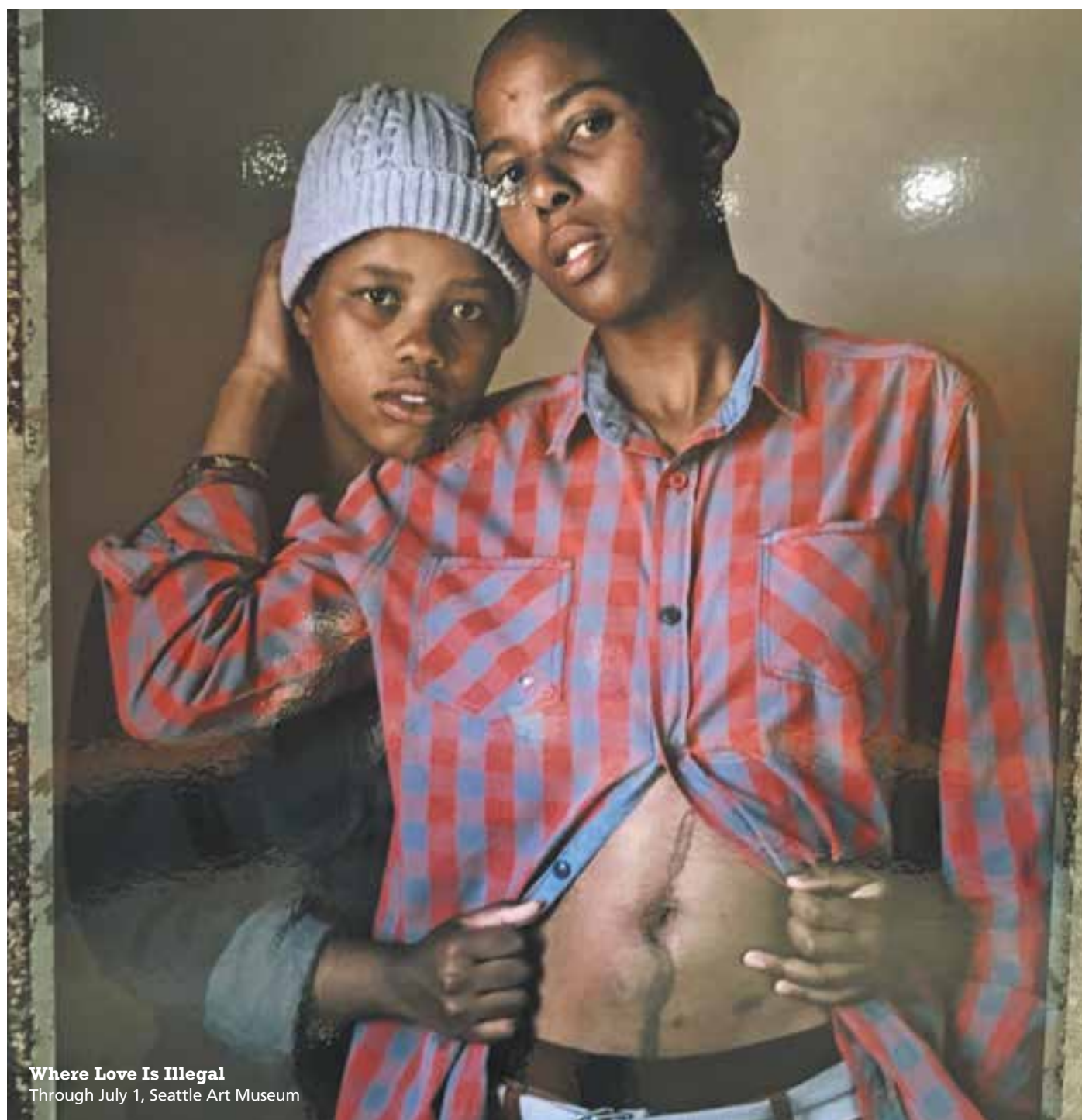
Images: Blue Sun (detail), 2015, Victoria Nozva, American, b. 1964, acrylic, 57 x 14 ft., Seattle Art Museum, 2016 Commission; Photo: Robert Wieja

SAM OLYMPIC SCULPTURE PARK

THINGS TO DO ARTS & CULTURE

All the Events *The Stranger* Suggests This Week

Find the complete calendar of things to do in Seattle at strangerthingstodo.com [strangerTTD](#) [Stranger Things To Do](#)



Where Love Is Illegal
Through July 1, Seattle Art Museum

ART

Where Love Is Illegal

DON'T MISS Each of these photographs features a person or a pair of people (a couple, a mother and child) who by having their photograph taken and included in this series, titled *Where Love Is Illegal*, are declaring their identities as LGBTQI. They're also sharing their stories, printed alongside the photographs, of being persecuted where they live for being who they are. These photographs are made in defiance of everything that is not depicted in the photographs but appears in the stories: beatings, arrests, rapes, disownings, shamings, imprisonment. These aren't photographs of something, they're photographs that do something by

existing. Each person who looks at the lens is refusing to hide. They make their decision over and over again with each pair of eyes that looks at them. Are they safe to be "out" even all the way across the world from where they live in the Middle East, West Africa, Russia? Not everyone can make that decision, so some people agreed to be photographed but made sure they were depicted in the act of hiding, of living in hiding. They covered their faces or turned away, revealing concealing. These photographs carry the wish that truly being seen might mean safety, and a chance to live truly and truly live. The photographs also carry death in them. Some of the subjects are no longer alive. Photojournalist Robin Hammond traveled the world to take these portraits, and you can set eyes on them in Seattle for only a few more days, thanks to a partnership between Seattle Art Museum, the Gates Foundation, and the Pride Foundation.

Meeting their eyes, and recognizing how that moment is so often used against them, you will have the option to mirror their decision to begin to show up. (*Seattle Art Museum, through July 1, \$20*) **JEN GRAVES**

We also recommend...

MUSEUMS

100% Kanekalon: The Untold Story of the Marginalized Matriarch: Northwest African American Museum, through Oct 16, \$7
African Renaissances: Seattle Art Museum, Wed-Mon, \$20, through July 16, 2017
The Duchamp Effect: Seattle Art Museum, Wed-Sun, \$20, through Aug 14
Emblems of Encounter: Europe and Africa Over 500 Years: Seattle Art Museum, Wed-Sun, \$20, ongoing
Graphic Masters: Dürer, Rembrandt, Hogarth, Goya, Picasso, R. Crumb: Seattle Art Museum, Wed-Mon, \$20, through Aug 28

Inspiring Beauty: 50 Years of Ebony Fashion Fair: Bellevue Arts Museum, Tues-Sun, \$12, through Aug 14
James Turrell's Light Reign: Henry Art Gallery, Wed-Sun, \$10
Marita Dingus: Hanging from the Rafter/Big Girl: Bainbridge Island Museum of Art, daily, free, through Oct 2
Martha Rosler: Below the Surface: Seattle Art Museum, Wed-Sun, \$20, through July 4
Mood Indigo: Textiles From Around the World: Asian Art Museum, Wed-Sun, \$9, through Oct 9
Northwest Art Now @ TAM: Tacoma Art Museum, Tues-Sun, \$14, through Sept 4
Paul McCarthy: White Snow, Wood Sculptures: Henry Art Gallery, Wed-Sun, \$10, through Sept 11
Posing Beauty in African American Culture: Northwest African American Museum, Wed-Sun, \$7, through Sept 4
Victoria Haven: Blue Sun: Olympic Sculpture Park, free, through March 2017

GALLERIES

17th Century Dutch and Flemish Old Masters: Gallery Voblikov, Tues-Sat, free, through Oct 1
Carmen Vetter: Surface: Traver Gallery, Tues-Sun, free, through July 2
Christine Marie Larsen: Writers: Essentia Natural Memory Foam, free, through July 31
Chuck Close: Prints, Process and Collaboration: Schack Art Center, Everett, daily, \$10, through Sept 5
Cover Reveals: The Alice, Sat, free, through July 2
Ellen Ziegler: Vermillion/Vermilion: Vermillion Art Gallery and Bar, Tues-Sat, free, through July 14
GIANT APPETITES: BONFIRE, Wed-Sat, free, through July 29
Imagined Futures: Science Fiction, Art, and Artifacts from the Paul G. Allen Family Collection: Pivot Art + Culture, Tues-Sun, \$5, through July 10
James Hayward: James Harris Gallery, Wed-Sat, free, through July 2
Kathleen Skeels: Gallery IMA, Tues-Sat, free, through July 2
Katie Metz: Connections: Abmeyer + Wood, Mon-Sat, free, through July 9
Krista Svalbonas: Bridge Productions, Wed-Sat, free, through July 2
Lu Yang: Interstitial, Sat, free, through July 23
Mark Mitchell: Casket Pall Residency: Seattle Presents Gallery, Thurs-Fri, 10 am-4 pm, free, through July 15
Nate Steigenga: The Underwater Hooah Show: Punch Gallery, Thurs-Sat, free, through July 2
Nathalia Edenmont: Force of Nature: Nordic Heritage Museum, Tues-Sun, \$8, through July 24
Nick Strobel: The Salt Lick: Veronica, Sat, free, through July 30
Pat DeCaro: Foreign Shores: Gallery4Culture, Mon-Fri, free, through June 30
Path with Art: We Are All Here: Seattle City Hall, Mon-Fri, free, through July 5

Continued ►

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THINGS TO DO ARTS & CULTURE

Patte Loper: Seeking Higher Ground:

Suyama Space, Mon-Fri, free, through Aug 19

Rafael Soldi: Life Stand Still Here:

Glass Box Gallery, Wed-Sat, free, through June 30

Ramon Murillo: Petroglyphs in a

Modern World: Ethnic Heritage Gallery, Mon-Fri, free, through July 8

Ruthie V: Neither Will This Stay:

CORE, Wed-Sat, free, through July 30

Scott Fife: Platform Gallery, Wed-Sat, free, through Aug 6

Sherry Markovitz: Time to Take a Walk:

Greg Kucera Gallery, Tues-Sat, free, through July 2

Simple Means: SOIL, Thurs-Sun, free, through July 2

Tivon Rice: Façades and Drone Photo-

grammetry: Threshold Gallery at Mithun Architecture at UW, Mon-Fri, free, through July 26

A Touch of Light: A/NT Gallery, free, through July 2

Unsettled-Resettled: Seattle's Hunt

Hotel: Japanese Cultural and Community Center of Washington, Mon-Fri, free

Water: Winston Wachter Fine Art, Mon-Sat, free, through July 12

Complete listings at strangerthingstodo.com

PERFORMANCE

Camptacular!

DON'T MISS Drag burlesque duo Kitten 'n' Lou bring a new (wet, hot, American) summer theater treat to Seattle with *Camptacular!* This performance will be a contemporary dance, drag, and burlesque Bomb Pop featuring Stranger Genius Award winner Cherdonna, contemporary dancer Markeith Wiley, ever-rising star Waxie Moon, and special guest Jeez Loueez, who, according to my extensive YouTube video searches, blends twerk and burlesque to great effect. Go. You'll be a happy camper. (*Triple Door, July 1-3, 7 and 10 pm*) **RICH SMITH**

We also recommend...

Comedy Nest Open Mic: Timmy Riney:

Rendezvous, Tues July 5, 8 pm, \$5

Spin the Bottle: Annex Theatre, Fri July 1, 11 pm, \$5/\$10

Weird and Awesome with Emmett

Montgomery: Annex Theatre, Sun July 3, 7:30 pm, \$5/\$10

Complete listings at strangerthingstodo.com

READINGS & TALKS

Bagley Wright Lecture Series: Matthew Dickman

DON'T MISS When you're talking about a topic as intensely personal as suicide, you want to be talking with an open and honest person who has been there. Preferably one with a sense of humor. Matthew Dickman is your man. He's a compelling, dynamic reader, a very funny human being, and an engaging conversationalist. He's also been there. In 2007, his older brother committed suicide. Ever since, and especially in his last book of poems, *Mayakovsky's Revolver*, Dickman has used his great narrative and lyric skill to write poems that plunge the depths of his own grief and of his brother's consciousness—trying to imagine his state of mind, the room he was in, the last loop of logic he considered before the end. At Hugo House, he'll talk about his brother's suicide

and the ways he uses poetry to articulate what can't be articulated about that experience. (*Hugo House First Hill, Wed June 29, 7 pm, free*) **RICH SMITH**

We also recommend...

Lit Fix 14: The Women of Summer: Chop Suey, Wed June 29, 7-9 pm, \$5

Complete listings at strangerthingstodo.com

FOOD & DRINK

Fabulous Fish Fridays

DON'T MISS Seattle isn't necessarily known for its British culinary scene. But Fabulous Fish Fridays, a collaboration between Machine House Brewery and Nosh food truck, could change that. Machine House is the city's only brewery dedicated to English-style cask ales—lower in alcohol, more malty than hoppy. Easy drinking ales such as the Best Bitter and Golden are served at cellar temperature and poured from traditional wood-and-brass hand pumps. They pair beautifully with Nosh's British fish and chips, composed of one long fillet of Pacific cod that's dipped in a beer batter, fried to a gorgeous golden brown, and served with hearty fried potatoes as well as a verdant mash of peas and mint. It's a match made in heaven, and you get to experience it every Friday evening in Georgetown. (*Machine House Brewery, Fri July 1, 5-9 pm*) **ANGELA GARBES**

We also recommend...

Guest Chef Night with Lisa Dupar: Fare-Start, Thurs June 30, 5:30-8 pm, \$30

Sundae Flight Date Night: The Cookie Counter, Thurs June 30, \$65

Complete listings at strangerthingstodo.com

FILM

The Killing of a Chinese Bookie

DON'T MISS This great movie by the great John Cassavetes stars the great Ben Gazzara. He plays a small-time strip-club owner whose only problem in the world is his huge gambling debt. The film, which was released in 1976, is just too cool (the clothes, the music, the diversity of the strippers) for words, and it has an ending that, if seen for the first time, will leave a permanent impression on your soul. To use the words of the critic Barley Blair: "Who needs drugs when we have Cassavetes?" (*Northwest Film Forum, Wed June 29, 8 pm, \$11*) **CHARLES MUDEDE**

We also recommend...

And When I Die, I Won't Stay Dead:

Northwest Film Forum, June 29-July 2, 8 pm, \$11

The BFG: Various locations, opens Fri July 1

The Conjuring 2: Various locations

Finding Dory: Various locations

Independence Day: Resurgence: Various locations

Labyrinth: Central Cinema, July 1-6, 9:30 pm, \$8

The Lobster: Various locations

Love & Friendship: Various locations

Maggie's Plan: Sundance Cinemas

The Neon Demon: SIFF Cinema Egyptian

The Nice Guys: Various locations

Weiner: Guild 45th

Complete listings at strangerthingstodo.com

BEER BUZZ

BY IAN ROBERTS AND MIKE BAKER OF THE SEATTLE BEER COLLECTIVE

Summer Is Here, but It Sucks Without Beer

It's official: Summer is here. With the passing of the naked bicyclists of Fremont Solstice, we've ushered in the season on the back of a shameless hippie. Sure, with global warming, the Northwest has seen some unprecedented high temperatures already, but summer has now officially begun. No longer do we need to hibernate on our couches, maxing out our data plans binge-watching Netflix while the rain passes and the sun sets during happy hour. It's time to resist those urges to purchase an air conditioner and just get outside.

In the Northwest, we're lucky to have an abundance of outdoor activities in Seattle and within an hour or so drive time. Hiking, swimming, fishing, camping, boating, picnicking, or whatever tickles your outdoor fancy is all within reach. This article may seem like we're selling you on the merits of outdoor activities, but we're actually talking about great excuses to drink beer. Have you ever been fishing without beer? It's fucking boring.

When it comes to outdoor beer consumption, cans are your best bet for packing it in and packing it out. Unlike glass bottles, cans are lightweight and easily compacted for transport. If you're going down the river and drop them in the water, they float for some reason that I'm guessing science can explain... I'm not sure if bottles do that? Cans are also better for the environment. You can fit more cans on a pallet than bottles, thus reducing the fossil fuels needed for shipping and making this a better place—all by drinking beer.

Now knowing that cans are the superb vessel for outdoor on-the-go beer drinking, how does one pack the cooler? Over the last couple of years, the popularity of canning has increased our options for such craft cans. Locally, Fremont Brewing, known for their love of sustainability, has been putting nearly all of their suds in cans for quite some time. Rueben's Brews recently purchased a canning line, so they were able to put the Daily Pale (this year's Seattle Beer Week Beer) into stores. Now Rueben's is canning their Crikey IPA and their tart refreshing Gose. Washington even has a mobile cannery, which will go to smaller breweries that can't afford their own line. Look for awesome Washington cans from these breweries: Two Beers, Hale's, Seven Seas, Bale Breaker, Aslan, Black Raven, and Farmstrong Brewing.

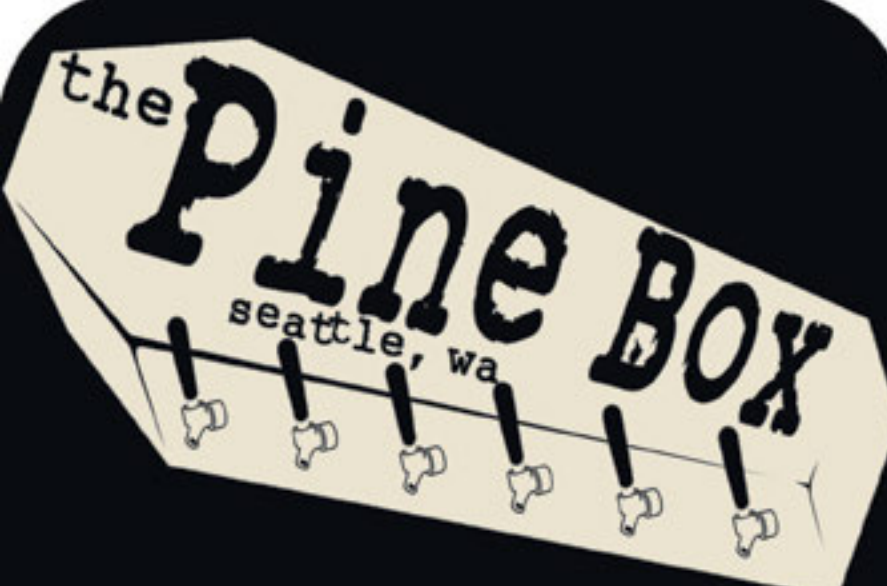
Load up the family Truckster and get some! Head to the mountains, the shores, or wherever it is that your adventures take you. With more than 300 craft breweries in Washington State, we have the second most, behind only California (suck it, Oregon, you're number four). I can think of nothing better than finishing a hard hike and settling into a cold beer at a brewery you've possibly never heard of before.

Heading north, you'll find many great stops along the I-5 corridor and up into Bellingham, where you can spend a whole day visiting breweries such as Boundary Bay, Chuckanut, Kulshan, Aslan, and a half dozen more. Off the beaten path, down the North Cascades Highway, is Birdview Brewing, a small pub with good food and some picnic tables. Continue down the Mountain Loop Highway to the town of Darrington, where you'll find Rivertime Brewing, a small brewery located in the old city hall in the shadow of White Horse Mountain. Even your kids can belly up to the bar in some of these small-town brewpubs—like drinking beer in a friend's backyard.

If you're heading to the San Juan Islands, check out Anacortes Brewing not too far from the ferry and Island Hopping Brewing on Orcas Island. Heading to the peninsula, you have Port Townsend Brewing, Bainbridge Island Brewing, 7 Seas in Gig Harbor, and Diamond Knot in Mukilteo while waiting for the ferry. Dru-Bru and Snoqualmie Brewing are great when heading over the pass for a quick visit to the falls. Heading down by the Columbia River Gorge for some fishing, you can hit up Walking Man, Amnesia, Backwoods, and Everybody's Brewing, where the special brewery tour includes shot-gunning a canned beer right out of the gate.

You can't always get out of town, whether it's because of work or because Car2go won't let you drive that far out of range, or maybe you just need a quick tan before heading to Fire Island—but one can still always find a sunny spot for a beer in Seattle. Naked City, Fremont, Rhein Haus, and Stoup Brewing all have excellent bier gardens to legally imbibe in the warm rays of the sun. For the risk takers, there is no limit for sunny drinking spots: Golden Gardens, Gas Works Park, and Madison Park Beach all offer great spaces for sun and fun. Hell, any place in town with a grill and sunshine will work at this point.

Barbecues—whether in the backyard, a public park, or the fire escape out the window—always welcome the addition of beer. The best excuse for which is just a few days away, the Fourth of July. All politics aside, this is a day that everyone should feel happy firing up the grill, sporting the American flag on some sort of skimpy clothing, and putting back a few beers. Just don't be duped by Budweiser's newly rebranded "America" beer, which is still owned by foreign interest groups that don't give a rat's ass how good that pork shoulder on the grill is that you've been painstakingly smoking for 12 hours! Craft beer cares, and it supports local businesses and the pork shoulders they're smoking. Get out there, grab a cold can of locally crafted beer, and enjoy the long days, even if it's just mowing the lawn.



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THINGS TO DO MUSIC

Noteworthy Shows This Week

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Summer Cannibals
Sat July 2 at Waterfront Park



JOHN CLARK

WEDNESDAY 6/29

John Doe & His Rock 'n' Roll Band, Jesse Dayton

(Tractor) You know, or you should know, John Doe as one-fourth of the punk-rock band X, and while I always preferred the Germs (who loved X), X had the ear of the Doors' Ray Manzarek, and they shuffled along inheriting some of Jim Morrison's neo-noir, creepy-underpass ambience. Doe's done plenty of movies, sometimes not as a musician, but often on a bandstand—I'm partial to *Georgia*, where he keeps plunking through that all-too-common moment of the bar-band player where, yes, everything is going to shit, but the plunk must go on, because they don't get paid if they stop. The new album *The Westerner* points toward mellow, more C&W-influenced sounds; but a neo-noir punk should have a full bag of tricks. **ANDREW HAMLIN**

Bod, Dommengang, DJ Pete's a Pie

(Chop Suey) Featuring members who play in rising electro-rock group Crater, Bod are worth unscattering your attention span for, as well. The Seattle quartet describe themselves as "post jet-ski grungegaze," a phrase that will drive you nuts if you ponder it too long. Suffice it to say, Bod come at rock from unusual angles without totally losing the melodic plot. Their 2014 EP *Party Drug* captures their nonchalant oddness and sneaky tunefulness in all their glory. Some may have caught Dommengang at this year's Debacle Fest, where their distortion-heavy krautrock excursions blew back some wigs. The long-haired New York trio's 2015 Thrill Jockey debut, *Everybody's Boogie*,

apportions adrenalized motorik rhythms and burly riffage with the sort of panache heard on the better Hawkwind and Guru Guru albums. It's fuckin' intense, dude.

DAVE SEGAL

THURSDAY 6/30

Jooklo Duo + Stanley Zappa, Hound Dog Taylor's Hand, KO Solo

(Blue Moon Tavern) Jooklo Duo are two free-jazz blasters from Italy, saxophonist Virginia Genta and drummer David Vanzan; saxophonist Stanley Zappa is the nephew of Frank and reportedly used to write reviews for the amazing *Bananafish* zine. Together they ignite thoughtful maelstroms of blats and beats that recalibrate your nervous system to "ecstatic panic" mode. Hound Dog Taylor's Hand are Seattle's not-quite-dark magi of splendidly splenetic jazz rock; the Seattle trio are miles ahead of most anyone else in this realm, as their somewhat infrequent shows and *Live at the Comet* cassette prove. They have a new LP coming out on Abduction Records in the fall, so you'll likely get to hear previews tonight. KO Solo is the deeply affecting, one-woman project of Kate Olson, who breathes cosmic, Terry Riley-esque air through her saxophone while working effects boxes. (Jooklo Duo and Stanley Zappa also play Gallery 1412 on Wednesday, June 29, with Greg Kelley/Wilson Shook/Andrew Scott Young Trio and Uneasy Chairs.) **DAVE SEGAL**

Sera Cahoon, Naomi Wachira

(Fremont Abbey, all ages) Sera Cahoon's innate language is that of heartbreak, of knowing what you have in this life is perfect, or as perfect as humans can access, and

there's no way it could ever last. No matter how many fairy circles you happen upon or gentle brooks lapping at your Chaco-nestled feet, this love will end, and in that finale lies your inevitable destruction. The soft, throaty Cahoon will bandage your wounds while examining her own fault lines, drawing attention to each facet of surface tension. We could all be better, we could all be more pure and good, and Cahoon's willowy, honest attempt to understand human nature uncovers more than you thought of your own experiences at first blush. **KIM SELLING**

Lee Hazlewood Night: Colt Kraft Band, Benoît Pioulard, members of the Foghorns, members of the Bad Things, members of the Pickpocket Revue, Sam Russell, Scott Yoder, Chris Bendix

(Lo-Fi) There's never not a good excuse to celebrate the American singer/songwriter/producer/label boss Lee Hazlewood. Tonight some local devotees of the deep-voiced, deadpan cult icon take a stab at re-creating the extraordinary self-deprecating wit and wry observations that marked his expansive catalog. Hazlewood's songbook ranges from intimate, heartbreaking ballads to shaggy, countryish rockers to odd storytelling ditties to brassy, sleazy pop (maybe you've heard the Nancy Sinatra collab "These Boots Are Made for Walkin'") to the sui generis orchestral-psych classic "Some Velvet Morning." As I wrote in another context, Hazlewood was "a comic, a romantic, a cynic, a poet, a drunk, and a fool," and he imbued each of those personas with artistry of understated genius. **DAVE SEGAL**

FRIDAY 7/1

Yob, Sandrider, Un

(Highline) The whole doom/stoner/sludge scene has a fetishist obsession with musical equipment. To be fair, the tools of the trade definitely play a role in sculpting a band's sound, and in this realm of the metal world, tone is king. But you can buy all the right name brands, all the cool vintage gear, all the excessive speaker cabinets, and it doesn't add up to shit if you don't know what to do with it. Yob know there's more to being oppressively heavy than just tuning low, playing loud, and having coveted amp distortion. After twenty years (minus a brief hiatus) of churning out a quagmire of Uruk-hai battle marches, the Eugene trio have become a prime example of a band who know how to rule over their gear instead of having the gear rule over them. **BRIAN COOK**

Electric Six, In the Whale

(Neumos) After spending the past decade attempting to corrupt countless youth via window-fogging rock and roll mingled with NC-17 dance-floor lechery, Electric Six frontman/lead hedonist Dick Valentine sounds a different note on *Bitch, Don't Let Me Die!*, these workaholic sexaholics' eleventh album in thirteen years. "Kids are evil," Valentine proclaims on the song of the same name. Well, yeah, isn't that mission accomplished, guy? Valentine's really commenting on the perceived superficiality of the Facebook generation, but at the same time, he's made a career out of simultaneously mocking and hawking, subverting and serving up various strains of skin-deep pop artifice, from

Continued ►

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 Crater, Symbion Project

7.1 Friday (Funk / Soul)
SNUG HARBOR, DBST
 Seattle Rock Orchestra Street Band
 Charlie and the Rays

7.2 Saturday (Bollywood Dance Party)
JAI HO!
 RED, WHITE AND BOLLYWOOD
 Hosted by Prashant: Singer, Dancer, DJ

7.6 Wednesday (Blues)
SAMANTHA FISH
 JP Hennessy

7.7 Thursday (Latin/Reggae)
LA INEDITA
THE HIGHLIFE BAND
 The Mystic Arrows

7.8 Friday (Hip-Hop)
J ROCC (OF THE BEAT JUNKIES)
 Blueyed Soul, DJ Swervewon

7.9 Saturday (Funk)
KHU.EEX' (ALBUM RELEASE)
 featuring Skerik, Tim Alexander (Primus)
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7.10 Sunday (Psychedelic/Live Electronica)
HASHTAG 7:10 PARTY!!
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 7.29 FIVE ALARM FUNK
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 8.3 ZIGGI RECADO
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 8.7 TOWN MOUNTAIN
 8.10 DEVON ALLMAN BAND
 8.12 OTT & THE ALL-SEEING I
 8.13 ELDRIDGE GRAVY
 8.14 MANATEE COMMUNE
 8.15 FRED WESLEY + SKERIK
 8.16 B-SIDE PLAYERS
 8.18 THE SOUL REBELS
 8.19 JIMMY WEEKS PROJECT
 8.20 KAMINANDA
 8.21 THE STONE FOXES
 8.23 RED BARAAT
 8.24 BUSDRIVER
 8.26 JERRY GARCIA
 CELEBRATION
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 8.28 REBELLION
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THINGS TO DO MUSIC

randy garage rock to down-and-dirty disco, peacocking glam to throbbing electro. Yeah, these thrills may be cheap, but they still pack plenty of bang for the hornball buck.

JASON BRACELIN

Boston: 40th Anniversary Tour, with Gary Hoey

(WaMu Theater, all ages) Boston's original lead singer, Brad Delp, killed himself in 2007—throwing down on us one more time (and we might need one more time) how depression and mental illness march on blind and deaf to prosperity, adulation, and depth of love. Armed with new singer Tommy DeCarlo, Boston hit the road still masterminded by guitarist/songwriter Tom Scholz, a reclusive perfectionist (*Third Stage* took six years to finish), cranky vegetarian, and litigious designer of guitar amps and accessories who seems not to enjoy being a rock star very much, and who works extensively with charities. Sure, shit's changed since 1976, and Boston's last two studio albums together haven't sold as much as the one before that. Go anyway, and light a cell phone for Delp. **ANDREW HAMLIN**

Terrorist, Toe Tag

(Funhouse) In the early '80s, a group of snotty kids from Oak Harbor called the Accused put Northwest hardcore on the map with a gruesome take on thrash that was later named "splatter rock." Vocalist Blaine Cook fronted the band during their wildest years, and it's that same energy that he channels into Toe Tag, alongside fellow Accused alumnus Alex "Maggot Brain" Sibbald and a couple local splatter heads, Steve McBeast

and Diabolical Chris Diamond. Their music is raw and fast, and it comes complete with gory imagery, featuring song titles like "Bat Pussy" and "Sawtopsy." If crossover is dead, Toe Tag are zombies of the genre—back to feast and thrash some more. **KEVIN DIERS**

SATURDAY 7/2

Erik Blood, Telekinesis, Summer Cannibals, DJ Evie

(Waterfront Park) It's never a bad time to catch up with the Northwest acts on this KEXP-endorsed Rocks the Dock bill, but it doesn't get much better than now. In May, Seattle songwriter, producer, and engineer Erik Blood (Shabazz Palaces, THEESatisfaction) received his second Stranger Genius Award nomination. The recognition followed the release of his sophomore long-player, *Lost in Slow Motion*, a searching, multilayered reflection on romantic loss: Think A.R. Kane meets Flying Lotus. Michael Benjamin Lerner's fourth full-length as Telekinesis, the vintage-synth-saturated *Ad Infinitum*, recalls peak-era OMD in its atmospheric introspection. Portland singer-guitarist Jessica Boudreaux's Summer Cannibals, recent signees to Kill Rock Stars, round out the bill with their fuzzed-out, high-octane take on garage rock. Late-night KEXP DJ Evie will be spinning records between sets. **KATHY FENNESSY**

Fred and Toody Cole, Topless, Top Down, Male/Female

(Funhouse) Fred and Toody Cole are, in a word, indefatigable. Far before many of us were dragged into this world, they were

screeching through walls, blasting through graveyards, and exposing the Northwest region to what could be your life if you just paused at an Oregonian club to flirt with a local waitress. For decades, this twosome has released album after album with the same rugged yet tender passion for freeform psychedelia and hard-won punk rock. You want the gritty heart of a regional music scene that's outlasted each fad for which this place is known? The Coles are it. **KIM SELLING**

You May Die in the Desert, Wander, a Province of Thay, Medicine Bows

(Victory Lounge) I didn't realize it until I checked the band's website recently, but local trio You May Die in the Desert have been making music for over a decade. They were a band who were always around, popping up on bills left and right, wowing crowds with ridiculously tight sets and reliably great music, but who never quite broke through to the big venues and national audiences. That didn't stop them from producing two albums and an EP that are alternately beautiful and crushing, and which became more fully realized the longer they stuck together—something like the prettiness of Explosions in the Sky delivered with the urgency and bite of These Arms Are Snakes. The few recent audio/video snippets they've teased online lately also show a band who aren't done yet, which means there's still time for the listening public to catch on. **TODD HAMM**

Pity Sex, PWR BTTM, Petal

(Vera Project, all ages) Ann Arbor, Michigan, quartet Pity Sex skillfully revive the tender, tuneful end of the C86 aesthetic, conjuring the great Scottish pop band the Shop Assistants and McCarthy (Tim Gane's pre-Stereolab group), but more animatedly, as well as the sound of My Bloody

Valentine acolytes Lilys. Pity Sex find many ways to finesse their glumly dulcet male/female vocals and surging, fuzzy guitar attack into songs you want to listen to again and again, the better to discern their subtle contours. They're gonna go pretty far. PWR BTTM come off like a gay-male, glam-pop elaboration on the Kimya Dawson paradigm of poignant-awkward confessional songwriting, balancing fun music with lyrics that tackle romantic frustration. Their songs will strike a certain type of misfit as being very relatable. The uplifting Smiths-ian melancholia of "All the Boys" seems destined to become an anthem in some special queer space yet to be established. **DAVE SEGAL**

SUNDAY 7/3

Depeche Mode and Erasure synth player/songwriter Vince Clarke turns 56 today.

MONDAY 7/4

Ashen Pyre, Serpent's Chalice, Born Without Blood

(Substation) Something wicked walks this way, and it does so in an ominous lurch when Seattle's Ashen Pyre trudge forth with sky-darkening black metal. This bunch take the circuitous route to get to their ultimate destination, which is deep, deep under your skin. Their latest release, *Tract I: Malus Ferox*, is divided into six suites, but is best taken in as a whole. It begins and ends with an emphasis on a stark, forlorn, near-industrial atmosphere, with these strangely inviting bookends framing an album that gradually builds into a grand crescendo of guitars and vocals that shriek alike. Through it all, this Pyre burns as hot as the living hell they seek to drag you through, kicking and (let's hope) screaming. **JASON BRACELIN**



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CAPITOL CIDER How Short, 8-10:30 pm, free

★ **CHOP SUEY** Bod, Dommengang, DJ Pete's A Pie, 10 pm-3 am, \$5

★ ● **CROCODILE** Royce da 5'9", Graft, LA aka Language Arts, Mic Phenom, DJ Nphared, 8 pm, \$15

DARRELL'S TAVERN Open Mic, 9 pm, free

● **FIX COFFEEHOUSE** Open Mic, 7 pm, free

THE FUNHOUSE Eyes Eat Suns, Apache Truck Stop, Ram Rams, 8:30 pm, \$6/\$8

HIGH DIVE Shawn Smith and Guests; K-Rad, Ralph Reign, The Frizz, 8 pm, \$6/\$8

HIGHWAY 99 Andrew Norsworthy, 8 pm, \$7

J&M CAFE The Lonnie Williams Band, 8 pm, free

LO-FI Mirror Travel, Jess Williamson, Versing, 8 pm, \$7

● **NEUMOS** Birdy with Lawrence Taylor, 7 pm, \$25

OHANA Live Island Music: Guests, 9:30 pm, free

OWL N' THISTLE Justin and Guests, 9 pm, free

PARAGON Two Buck Chuck, 8 pm, free

THE ROYAL ROOM More Zero, The Caetano Veloso Project, 7:30 pm, \$6/\$10

SKYLARK CAFE & CLUB Open Mic, 8:30 pm, free

SOUND CHECK BAR & GRILL Open Mic, 8 pm, free

★ **SUBSTATION** SpiceRack, Jef Shocki and the Workforce, Merchant Mariner, 8 pm, \$8

SUNSET TAVERN Garrett Klahn, Sonny Votolato, Women and Children, 8:30 pm, \$10

★ **TRACTOR TAVERN** John Doe & His Rock 'n' Roll Band with Jesse Dayton, 8 pm, \$20

● **TRIPLE DOOR** Andy Goessling with Blackberry Bushes String Band, 7:30 pm, \$15/\$18

TRIPLE DOOR MUSICQUARIUM LOUNGE Tassarosa, 6:30 pm, free

JAZZ

● **JAZZ ALLEY** Steve Tyrell: Songs of Sinatra, June 29-July 3, 7:30 pm, \$31.50

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DJ

BALTIC ROOM Bollocks **CONTOUR** NuDe Wednesdays, 9 pm, free

HAVANA COOLIN: DJ Night with Stasia Mehschel and Larry Mizell, Jr., 10 pm, \$3

LOVECITYLOVE LOVECITYLOVE X WEDNESDAYS, 8-11 pm, \$5/\$10

● **NIGHTCLUB** FWD: Joe Kay, 9 pm-2 am, \$11

STUDIO SEVEN Electric

Wednesday

DANCE

● **NIGHTCLUB** FWD: Joe Kay, 9 pm-2 am, \$11

VARIOUS LOCATIONS What the Float: Silent Disco, \$10-\$25

CLASSICAL

BENAROYA HALL ★ ● Triadic Memories: A Minimalist Masterpiece, 7:30 pm, \$25; ● Star-Spangled Spectacular: Seattle Wind Symphony with Chorus, 7:30-10 pm

THURS 6/30

LIVE MUSIC

AMBER Cuts and Keys, 7 pm-midnight, free

BARBOZA Esme Patterson with Frankie Lee & The Domestics, 8 pm, \$12

★ **BLUE MOON TAVERN** Jooklo Duo with Stanley Zappa, Hound Dog Taylor's Hand, 9 pm, \$10

● **BROADWAY PERFORMANCE HALL** Fanna Fi Allah with Gina Sala, 7 pm, \$30/\$35

CHOP SUEY Ole Tinder, Evening Bell, Mr. Night Sky, 9 pm, \$8

COLUMBIA CITY THEATER Sporty Lee & Pit Folk, 6-8 pm, free

CONOR BYRNE Evan Egerer, Devin Sinha, Kristina Valencia, 8 pm, \$8

CROCODILE Ghosts I've Met, Planes on Paper, Julia Massey, Shenandoah Davis, 8 pm, \$10

● **DOWNPOUR BREWING** Open Mic Night, 5 pm, free

★ ● **FREMONT ABBEY** Sera Cahoon with Naomi Wachira, 8 pm, \$15

THE FUNHOUSE Eldren, Wood Knot, Nails Hide Metal, Red Sun Revue, 8 pm, \$8/\$10

GHOSTFISH BREWING COMPANY George Grissom, 6 pm

HIGH DIVE Purr Gato, Lungs & Limbs, Verbal Tip, 8 pm, \$6/\$8

HIGHWAY 99 Moxie, 8 pm, \$7

J&M CAFE True Romans, 8 pm, free

★ **LO-FI** Lee Hazlewood Night, Yves, Colt Kraft Band, Benoit, Foghorns, Bad Things, Chris Bendix, 9 pm-midnight, \$5

● **SCRATCH DELI** Music Open Mic, 7:30 pm, free

SEAMONSTER Marmalade, 10 pm, \$5-\$7

● **STONEWAY CAFE** Open Mic: Guests, 7:30 pm, free

STUDIO SEVEN J'Naii, Laylow, DJ Kendoll, and Guests, 7 pm, \$11/\$14

SUBSTATION Science, Heptagon, Stiff Spirit, 8 pm-midnight, \$8

SUNSET TAVERN Radkey, Hounds of the Wild Hunt, Dead End Friend, 9 pm, \$10

TRACTOR TAVERN Ladyhawke with Pillar Point, 9 pm, \$13

● **VERA PROJECT** Richie Dagger's Crime, Hell Mary, and Katie Kuffel, 7 pm, \$10

VITO'S RESTAURANT & LOUNGE Casey MacGill, 5:30 pm, free

● **WOODLAND PARK ZOO** case / lang / veirs with Andy Shauf, 5 pm, \$49

JAZZ

★ **BARCA** Jazz at Barca:

Phil Sparks Trio, Adam Kessler, 9 pm, free

● **EGAN'S JAM HOUSE** Caili O'Doherty, 9-10:30 pm, \$10

● **JAZZ ALLEY** Steve Tyrell: Songs of Sinatra, Through July 3, 7:30 pm, \$31.50

PINK DOOR Bric-a-Brac, 8 pm, free

● **SHUGA JAZZ BISTRO** Chris James Quartet, 7 pm, free

● **VICTORIA, BC** Victoria International JazzFest 2016, \$22-\$132.50

DJ

AMBER Cuts and Keys, 7 pm-midnight, free

BALLROOM Throwback Thursdays: DJ Tamm of KISS fm, 9 pm

BALTIC ROOM Sugar Beat: DJ Bret Law, \$3

CONTOUR Jaded: Guests ★ **HAVANA** Sophisticated Mama: DJ Nitty Gritty and DJ Sad Bastard, free

JAZZBONES College Night: DJ Christyle, 9 pm

KREMWERK Logan Takahashi, X/O, Howin1000, 9 pm, \$10

OHANA '80s Ladies Night

PONY Delightful Isolation: A History of Underground New Zealand Music, 10 pm, free

● **NIGHTCLUB** Studio 4/4: Kry Wolf and Guests, 9 pm-2 am, \$11

R PLACE Thirsty Thursdays: DJ Flow

TRINITY Beer Pong Thursdays: DJ Yup and Catch24, free

CLASSICAL

★ ● **BENAROYA HALL** The Light That Fills The World: A Meditation in Sound and Light, 7:30 pm, \$25

FRI 7/1

LIVE MUSIC

88 KEYS Dueling Piano Show, 8 pm, free

CAFE RACER Mobius Jones, 9-11 pm, free

CHINA HARBOR Orquesta la Solucion, 9:30 pm, \$15

COLUMBIA CITY THEATER Blue Helix Video Release Party with Sky Warden and Asterhouse, 6 pm, \$15/\$20

CONOR BYRNE A Benefit to Support the Victims of the Pulse Shooting, 8 pm, \$10

★ **THE FUNHOUSE** Terrorist, Toe Tag, 9 pm, free

HIGH DIVE Ryan Taylor & Ready Ron and Guests: SMOKE & MIRRORS Album Release Show, 8 pm, \$10/\$12

★ **HIGHLINE** Yob, Sandrider, Un, 9 pm, \$12/\$14

HIGHWAY 99 The 24th Street Wailers, 8 pm, \$16

★ ● **LANGSTON HUGHES PERFORMING ARTS INSTITUTE** Freshest Roots: Espresso Open Mic, 7 pm, free

NECTAR Snug Harbor, DBST, Seattle Rock Orchestra Street Band, 8 pm, \$7/\$10

★ **NEUMOS** Electric Six with In The Whale, 8 pm, \$13

SEAMONSTER Funky 2 Death: Guests, 10 pm, \$5-\$7

SLIM'S LAST CHANCE An Evening with the Groove Surfers, 9 pm, \$5

SUNSET TAVERN The Black Lillies, The Swarengens, 8:30 pm, \$15

TIM NOAH'S THUMBNAIL

THEATER Friday Night Open Mic, 6:30 pm, \$3-\$5

TRACTOR TAVERN The Paperboys with Guests, 9 pm, \$22

VITO'S RESTAURANT & LOUNGE Jovino Santos Neto, 9 pm-midnight, free

★ ● **WAMU THEATER** Boston with Gary Hoey: 40th Anniversary Tour, 7 pm, \$47.95-\$77.95

JAZZ

● **JAZZ ALLEY** Steve Tyrell: Songs of Sinatra, Through July 3, \$31.50

LATONA PUB Phil Sparks Trio, 5 pm, free

● **VICTORIA, BC** Victoria International JazzFest 2016, \$22-\$132.50

DJ

ASTON MANOR Cabaret Fridays: Guests

BALLROOM Rendezvous Friday: Guests, 9 pm

BALMAR Top 40: Guests, 9:30 pm, free

BALTIC ROOM Fundamental Fridays: Guests; ★ Juicy: '90s & 2000s Old School Throwbacks, \$10

BARBOZA Jet: Dance Party DJ Set with Special Guests, 10:30 pm, free

★ **CUFF** DJ Night: Rotating DJs, 10 pm-3 am, free

★ **HATTIE'S HAT** Hella Dope: DJ Sidlicious and DJ Mizzo, 10 pm, free

HAVANA Viva Havana: Soul One, Sean Cee, Curtis, Nostalgia B, and DV One, 9 pm, \$11

JAZZBONES Filthy Fridays: Guests, 11 pm, \$10

MERCURY Gasp: JQ, 9 pm, \$5

NEIGHBOURS Absolut Fridays: DJ Richard Dalton and DJ Trent Von, 9 pm

OZZIE'S DJ Night: Guests, 9 pm, free

★ **PONY** Beefcake: DJ King of Pants and Dee Jay Jack

● **NIGHTCLUB** Heavy Launch Party with E.A.S.Y., 10 pm-3 am, \$15

R PLACE Swollen Fridays, 9 pm

RE-BAR EPIC with Kid Hops, 10 pm-2 am, \$12

STOUT DJ ePop, 9 pm, free

THERAPY LOUNGE Under Pressure, 9:30 pm, \$3 after 10:30 p.m.

TRINITY Power Fridays: DJ Phase, Guy, Soul Gorilla, and DJ Famous, \$0-\$10

DANCE

NEUMOS Candi Pop: A Bubblegum Pop Dance Party, 9 pm-2 am, free

● **NIGHTCLUB** Heavy Launch Party with E.A.S.Y., 10 pm-3 am, \$15

RE-BAR EPIC with Kid Hops, 10 pm-2 am, \$12

CLASSICAL

● **BENAROYA HALL** In The White Silence — John Luther Adams' Alaskan Landscapes: Seattle Symphony, 10 pm, \$15

● **ICICLE CREEK CENTER FOR THE ARTS** Icicle Creek Chamber Music Festival, \$12-\$24

LIVE MUSIC

88 KEYS Dueling Piano Show, 8 pm, free

● **AMANDINE BAKESHOP** Saturday Lounge: DJ

NEUMOS

— COMING UP NEXT —

FRIDAY 7/1
ELECTRIC SIX
IN THE WHALE

SATURDAY 7/9
DEERHOOF
SKATING POLLY + SCARVES

TUESDAY 7/12
WYE OAK
TUSKHA

FRIDAY 7/15
MARK FARINA
RAMIRO - UNITING SOULS + JOEY WEBB

SATURDAY 7/16
TEN MILES WIDE
VAN EPS + DEVILS HUNT ME DOWN
+ INTISAAR

FRIDAY 8/5
PROTOMARTYR
VATS + LITHICS

JUST ANNOUNCED! SATURDAY 8/27
CHASTITY BELT
SO PITTED + HAPPY DIVING

JUST ANNOUNCED! THURSDAY 9/22
CHROME SPARKS
ROLAND TINGS

BARBOZA

— COMING UP NEXT —

THURSDAY 6/30
ESME PATTERSON
FRANKIE LEE + THE DOMESTICS

FRIDAY 7/8
DUCKTAILS
THE LAVENDER FLU

SATURDAY 7/9
SIMPLE GRAVITY
SMALL TRIBES + BLYSS

MONDAY 7/11
SAFIA
MISSIO

WEDNESDAY 7/13
LAWRENCE
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THE JAYHAWKS
WITH FERNANDO VICICONTE

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GRAHAM NASH

AUGUST 3

ALUNAGEORGE
WITH KARI FAUX

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SAT AUGUST 6

QUINCY JONES & FRIENDS

FRI AUGUST 12

EDGAR WINTER BAND

AUGUST 17
CONSCIOUS TOUR 2016

BROODS
WITH JARRYD JAMES

SAT AUGUST 20

HASAN MINHAJ: HOMECOMING KING

FRI AUGUST 26
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WITH MINUS THE BEAR

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SIX PARTS SEVEN
MICHAEL NAU

AUGUST 28

BELLY

SEPTEMBER 1

DOUG LOVES MOVIES
LIVE PODCAST TAPING

SEPTEMBER 4

JOSH GARRELS

FRI SEPTEMBER 9
MONDO MUNO TOUR 2016

THE MAVERICKS

SEPTEMBER 15

CHARLES BRADLEY & HIS EXTRAORDINAIRES

SAT SEPTEMBER 17

BLOC PARTY

SEPTEMBER 18

MARY CHAPIN CARPENTER

SEPTEMBER 20

THE TEMPER TRAP
WITH COAST MODERN

JUST ADDED!

ON SALE FRI AT 10AM
SEPTEMBER 28

LANY
WITH TRANSVIOLET

FRI SEPTEMBER 30

PEACHES

JUST ADDED!

ON SALE WED AT 10AM
OCTOBER 6

SAM FELDT X BAKERMAT

SAT OCTOBER 8

OKKERVIL RIVER

OCTOBER 20

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JOHN HODGMAN | NOV 11 • BRIDGET EVERETT | DEC 3
KIDZ BOP | DEC 10 • ROBERT GLASPER EXPERIMENT | DEC 14

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6/29 WEDNESDAY		The Crocodile & ReignCity Present: Royce da 5'9" Grafh, LA aka Language Arts, Mic Phenom, DJ Nphared All Ages
6/30 THURSDAY		The Crocodile Presents: Ghosts I've Met Planes on Paper, Julia Massey, Shenandoah Davis 21+
7/1 FRIDAY		Customs & The Crocodile Presents: JK Pop DJ Hojo (Customs), Hostboi 21+
7/2 SATURDAY		The Crocodile & ReignCity Present: The Hood Internet All Ages
7/3 SUNDAY		The Crocodile Presents: Indigenous All Ages
7/7 THURSDAY		The Crocodile Presents: Neil Hamburger JP Inc. 21+

FEATURED

	Fri 9/2 PENGUIN PRISON (LIVE)		Sat 10/15 MARC BROUSSARD		Fri 11/04 FINISH TICKET
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THINGS TO DO All the Shows Happening This Week

Beaneone, 1-4 pm, free

THE ANGRY BEAVER The Seattle Houserockers, free

CENTRAL SALOON The Palmer Squares, Nick Weaver, Shlick Smit, The Introverts, 9 pm, \$10

CHATEAU STE. MICHELLE

An Evening with Lyle Lovett and His Band, 7 pm, \$47.50-\$77.50

CLUB HOLLYWOOD

CASINO Johnny and the Bad Boys and DJ Becka Page, 9 pm, \$5

● **CROCODILE** The Hood Internet, 9 pm, \$12

★ **THE FUNHOUSE** Fred and Toody Cole, Topless, Top Down, Male/Female, 9 pm, \$8-\$12

● **FUSION CAFE** Lavender Country, Casual Hex, Jiu Jitsu, Big Bite, Kid's Menu, 6:30-10 pm, \$8/\$10

HARD ROCK CAFE One Gun Shy, 8 pm-1 am, \$10/\$15

HIGH DIVE Ever So Android, MONSTERWATCH, I Will Keep Your Ghost, 8 pm, \$10/\$12

HIGHWAY 99 Jackrabbit Starts, Johnny 7 & The Black Crabs, Redneck Girlfriend, 9 pm, \$15

LO-FI The Youngs, 9 pm, \$5

RENDEZVOUS ScienZe x King I Divine, Noah Bility, J'Von, Azon Blaze, Dex Amora, and Zuke Saga, 7:30 pm, \$10

SKYLARK CAFE & CLUB Wylderness, Claire Michelle, Heather Thomas, 9 pm-midnight, \$7

SLIM'S LAST CHANCE Piston Ready, Jodie Watts, Loud Motor, 9 pm, \$5

● **SOULFOOD** COFFEEHOUSE AND FAIR TRADE EMPORIUM Soulfood Open Mic: Guests, 6 pm, free

SUBSTATION Black Bone Exorcism, Sun Crow, Static Altars, Granite Waves, 8 pm, \$8

SUNSET TAVERN The Hoot Hoots, The West, 8:30 pm, \$10

● **TOWN HALL** Alan Cumming Sings Sappy Songs, 8 pm, \$55-\$100

TRACTOR TAVERN Lonesome Shack, Pampa, Pete Quirk: Album Release Show, 9 pm, \$10

★ ● **VERA PROJECT** Pity Sex, PWR BTTM, Petal, 7 pm, \$13/\$15

★ **VICTORY LOUNGE** You May Die in the Desert, Wander, A Province of Thay, Medicine Bows, 9 pm-1 am, \$8

VITO'S RESTAURANT & LOUNGE The Tarantellas, 6-9 pm, free

★ ● **WATERFRONT PARK** KEXP Rocks the Dock: Erik Blood, Telekinesis, Summer Cannibals, DJ Evie, 4-8 pm, free

JAZZ ● **JAZZ ALLEY** Steve Tyrell: Songs of Sinatra, Through July 3, \$31.50

● **VICTORIA, BC** Victoria International JazzFest 2016, \$22-\$132.50

DJ **AMBER** Amber Saturdays with DJ Kippawrk, free

ASTON MANOR NRG Saturdays: Guests

BALLARD LOFT Hiphop Saturdays: DJ Pheloneous, DJ Tamm of KISS fm, and DJ Brett Michaels, 10 pm, free

BALLROOM Sinful Saturdays: Guests, 9 pm

BALMAR Top 40 Night: Guests, 9:30 pm, free

BALTIC ROOM Crave Saturdays: McClarron and Swel, 10 pm

BARBOZA Inferno: DJ Swervewon and Guests, 10:30 pm, \$5 before midnight/\$10 after

BUCKLEY'S IN BELLTOWN '90s Dance Party: Guests, 9 pm

CHOP SUEY Dance Yourself Clean: Guests, 9 pm, \$5; free before 10:30 p.m.

CONTOUR Europa Night with Misha Grin, 10 pm, \$10

CORBU LOUNGE Saturday Night Live: DJ BBoy and DJ 5 Star

★ **CUFF** DJ Night: Rotating DJs, 10 pm-3 am, free

HAVANA Havana Social: Nostalgia B, Curtis, Soul One, Sean Cee, and DV One, 9 pm, \$15

KREMWERK CREAM: Bret Law, Pony Mane, DJ Rob Winter, and Guests; Research: One Year Anniversary, 7 pm-3:59 am, \$10

MERCURY Machineries of Joy: DJ Hana Solo, \$5

NECTAR Jai Ho! Dance Party: Red, White, & Bollywood, 8 pm, \$10/\$12

NEIGHBOURS Powermix: DJ Randy Schlager

OZZIE'S DJ Night: Guests, 9 pm, free

R PLACE Therapy Saturday: DJ Flo'w

RE-BAR Night Crush, 10:30 pm-3 am, \$0-\$20 until 11pm, \$7 after 11pm; Dooms Day Vinyl Market, 7-10 pm, \$5 before 10pm/\$12 after 10pm

SARAJEVO LOUNGE European/Balkan/Greek Night: Guests

STAGE SEATTLE Kulture Saturdays: DJ Mixtcal and Guests, 10 pm-2 am, Free before 10:45pm/\$15 after

STOUT DJ ePop, 9 pm, free

THERAPY LOUNGE This Modern Love: Guests

TRINITY Reload Saturdays: Rise Over Run and DJ Nug, \$15

CLASSICAL ● **BENAROYA HALL** Live on the Silver Screen: The Symphony in Hollywood, 8 pm, \$25

● **ICICLE CREEK CENTER FOR THE ARTS** Icicle Creek Chamber Music Festival, \$12-\$24

SUN 7/3

LIVE MUSIC ● **CAFE RACER** Racer Sessions, 7:30-11 pm, free

CHOP SUEY LocoMotive, These Young Fools, Vibragun, 8 pm, \$8

● **CROCODILE** Indigenous, 7 pm, \$15

HIGH DIVE Pseudoboss, Choir of Crickets, The Moon Is Flat, 8:30 pm, \$6/\$8

● **HOLLOW EARTH RADIO** William Austin Clay, Senior Fin, SIC ILL, Fizz Com, 8 pm, \$5

LITTLE RED HEN Open Mic Acoustic Jam with Bodacious Billy: Guests, 4 pm

● **NEUMOS** Jacqueses with Will Jordan: Mood Tour, 7 pm, \$15

SNOQUALMIE CASINO Kool and the Gang: Snoqualmie Casino Summer Concert Series, 6 pm, \$40-\$60

TIM'S TAVERN Kirsten

TRINITY Reload Saturdays: Rise Over Run and DJ Nug, \$15

WATERFRONT PARK KEXP Rocks the Dock: Erik Blood, Telekinesis, Summer Cannibals, DJ Evie, 4-8 pm, free

Silva's Seattle Songwriter Showcase: Guests

TRACTOR TAVERN Los Straitjackets with King of Hawaii, 8 pm, \$20

JAZZ **THE ANGRY BEAVER** The Beaver Sessions: Guests, free

DARRELL'S TAVERN Sunday Night Jazz Jam: Guests, 8 pm, free

● **HARISSA** Sunday Bossa Nova: Dina Blade, 6 pm, free

● **JAZZ ALLEY** Steve Tyrell: Songs of Sinatra, Through July 3, 7:30 pm, \$31.50

OSTERIA LA SPIGA Jazz at La Spiga: Guests, 8-10:30 pm, free

THE ROYAL ROOM Endangered Blood, 8 pm, \$8-\$16

SHUGA JAZZ BISTRO Shuga Sundays: Eric Verlinde and Guests, 7:30 pm, free

★ ● **TULA'S** Jim Cutler Jazz Orchestra, 7:30 pm, \$8

● **VICTORIA, BC** Victoria International JazzFest 2016, \$22-\$132.50

VITO'S RESTAURANT & LOUNGE ★ Ruby Bishop, 6 pm, free; ★ The Ron Weinstein Trio, 9:30 pm, free

DJ **BALTIC ROOM** Resurrection Sundays: DJ Shane and Jade's Pain, 10 pm

CONTOUR Broken Grooves: Guests, free

CORBU LOUNGE Salsa Sundays: DJ Nick, 9 pm

NEIGHBOURS Noche Latina: DJ Luis and DJ Polo

R PLACE Homo Hop: Guests

★ **RE-BAR** Flammable: DJ Wesley Holmes, Xan Lucero, and Guests, 9 pm, \$10

★ **REVOLVER BAR** No Exit: DJ Vi, Sun, noon, free

DANCE **TIMBRE ROOM** Sunday Patio Party Series, 4-10 pm Thru Aug 28, free

CLASSICAL ● **ICICLE CREEK CENTER FOR THE ARTS** Icicle Creek Chamber Music Festival, \$12-\$24

★ ● **ST. MARK'S CATHEDRAL** Compline Choir, 9:30 pm, free

MON 7/4

LIVE MUSIC **88 KEYS** Blues On Tap, 7 pm, free

CAPITOL CIDER EntreMundos, 9:30 pm, free

CONOR BYRNE Bluegrass Jam, 8:30 pm, free

LUCKY LIQUOR ● **Fury** Things: Summer Bummer Tour, 7:30-11 pm, \$8

★ **SUBSTATION** Ashen Pyre, Serpent's Chalice, Born Without Blood, 7-10 pm, \$8

TRIPLE DOOR MUSICQUARIUM LOUNGE Crossrhythm Sessions, 9 pm, free

JAZZ ● **TRIPLE DOOR** Brian Nova Jazz Jam, 8 pm, free

DJ **BALTIC ROOM** Jam Jam: Mista' Chatman and DJ Element, 9 pm

★ **BAR SUE** Motown on Mondays: dj100proof, Supreme La Rock, DJ Sessions, and Blueyedsoul, 10 pm, free

★ **THE HIDEOUT** Industry

STANDARD Guests, free

THE ISLANDER CRUISE SHIP Fourth of July Fireworks Boat Party, 6:30 pm, \$30-\$100

★ **MOE BAR** Moe Bar Monday: DJ Swervewon, Jeff Hawk, and DJ Henski, 10 pm, free

MONKEY LOFT DJ Dan's 4th of July Birthday Bash: Donald Glaude, Trinitron, Karl Kamakahi, Dot Diggler, 2-10 pm

NECTAR Mo' Jam Mondays, 8:30 pm, free

PONY Fruit: DJ Toast, 9 pm, free

Standard: Guests, free

THE ISLANDER CRUISE SHIP Fourth of July Fireworks Boat Party, 6:30 pm, \$30-\$100

★ **MOE BAR** Moe Bar Monday: DJ Swervewon, Jeff Hawk, and DJ Henski, 10 pm, free

MONKEY LOFT DJ Dan's 4th of July Birthday Bash: Donald Glaude, Trinitron, Karl Kamakahi, Dot Diggler, 2-10 pm

NECTAR Mo' Jam Mondays, 8:30 pm, free

PONY Fruit: DJ Toast, 9 pm, free

TUE 7/5

LIVE MUSIC **88 KEYS** Seatown Allstars, 8 pm, free

BLUE MOON TAVERN Totusek Tuesday Nights, 8-11 pm, free

CAFE RACER Jacobs Posse

★ **COLUMBIA CITY THEATER** The Best Open Mic Ever: Guests, 7:30 pm, free

CONOR BYRNE Country Dancing Night, 9 pm

EL CORAZON Verb Slingers: Guests, 3 pm, free

● **THE FUNHOUSE** Days N Daze, Juicy Karkass, Dreadful Children, Butterflies of Death, 7 pm, \$10/\$12

J&M CAFE All-Star Acoustic Tuesdays: Guests, 9 pm, free

★ **LO-FI** Ghost Lit Kingdom, Screens, 627, 8 pm, \$7

THE OULD TRIANGLE Open Mic: Guests, 8 pm, free

PARAGON You Play Tuesday: Guests, 8 pm, free

PARLIAMENT TAVERN Billy Joe and the RCs, 8 pm, free

SEAMONSTER McTuff Trio, 11 pm, free

★ **SKYLARK CAFE & CLUB** Baby Ketten Karaoke, 9 pm-1:30 am, free

TIM'S TAVERN Open Mic: Linda Lee, 8 pm

JAZZ ● **JAZZ ALLEY** Greg Adams and East Bay Soul, July 5-7, 7:30 pm, \$31.50

OWL N' THISTLE Jazz with Eric Verlinde, 8 pm, free

★ **THE ROYAL ROOM** Delvon Lamarr, 10 pm, donation

DJ **BALTIC ROOM** Drum & Bass Tuesdays: Guests, 10 pm

★ **BLUE MOON TAVERN** Blue Moon Vinyl Revival Tuesdays: DJ Country Mike, A.D.M., and Guests, 8 pm, free

CONTOUR Burn: Voodoo, 9 pm, free

CORBU LOUNGE Club NYX Wave & Goth, 10 pm, \$5; free before 10:30 p.m.

THE EAGLE Punk Ass! with DJ Toast, 9 pm-midnight, free

★ **HAVANA** Real Love '90s: BlesOne and Jay Battle, \$3; free before 11 p.m.

MERCURY Die: Black Maru and Major Tom, \$5

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NECTAR Mo' Jam Mondays, 8:30 pm, free

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MUSIC



APHEX TWIN, DJ SHADOW, MOBY *Tranquil comedowns.*

Electronic Music Stars Get Old, Too

But DJ Shadow, Moby, and Aphex Twin Are All Still Trying Hard on New Records

BY DAVE SEGAL

Theory: Electronic-music luminaries typically age with more dignity than do rock stars. This could be down to rock's longer history; with each passing year, innovations became scarcer

and uninspired regurgitation increasingly common. The desire to appear "relevant" among middle-aged rockers rarely results in memorable material. Few bow out of the rock game like Captain Beefheart did—excelling and evolving to the end of their discographies. Artists in the much younger post-disco electronic-music world still reliably add new stylistic wrinkles to existing templates; they still find interesting fusions to keep redundancy at bay.

With that in mind, how are three of electronic music's biggest names—DJ Shadow, Moby, and Aphex Twin—faring after a quarter-century in the game? Judging by their most recent releases, Josh Davis, Richard Melville Hall, and Richard D. James have maintained relatively high quality control, even if their peak efforts seemingly remain beyond their grasp.

Moby's latest release, *Long Ambients 1: Calm. Sleep.*, comes as a free download from his website. The former rave icon—and author of a fascinating new memoir called *Porcelain*—has had ambient elements in his work almost from the start; in fact, he released *Ambient* in 1993. Even his more uptempo and popular numbers contain chill-out undercurrents—e.g., "Go," "Feeling So Real," "Porcelain." Over the last couple of years, Moby has generated about *four hours* of, as he puts it on his site, "really really really quiet music to listen to when I do yoga or sleep or meditate or panic." Now he's just giving it away.

Dip in anywhere of the album's 11 long tracks—ranging from 17 to 35 minutes apiece—and you'll find luxurious swathes of

nimbus-y synth sighs and moans that will slow your pulse and (potentially) ease your worries. Moby's melodic gifts emerge in subtle ways over extended durations, resulting in a tranquil comedown soundtrack—from work, drugs, the 21st motherfucking century, you name it. It's high-quality utilitarian music, but it likely won't make much of a dent in public consciousness. However, it *does* feel like a logical endpoint for a notorious party animal and rave exemplar, although it's doubtful Moby will go quiet after this. Don't worry, though: Obscure free record or not, he'll still be able to afford the finest vegan cuisine.

I haven't heard all of Aphex Twin's *Cheetah* EP (due July 8 on Warp Records), so let's focus on the one track from it that's available: "CIRKLON3 [Kolkhoznaya mix]." It's a nice enough midtempo electro jam that doesn't deviate from its opening theme—which is a real anomaly in RDJ's sonic universe. Instead, James gives us eight minutes of steady-state Aphexian melodic melancholy, off-the-rack 303 squelch, and unobtrusive, cruise-control beats that won't baffle even the greenest electronic-music n00b. For a minute, I actually thought one of James's young children might've composed it. Compare this to *Syro*'s vibrant, discombobulating "CIRCLONT6A [141.98] [syrobonkus mix]" and notice the uneventfulness of the newer piece. Let's hope "CIRKLON3" isn't indicative of the rest of *Cheetah*. Whatever the case, it's

hard to imagine RDJ ever *totally* losing his genius-level inspiration—or running out of stockpiled archival material that won't besmirch his lofty reputation.

Because we can never regain the relative sense of innocence we had in 1995 and 1996, when *What Does Your Soul Look Like* and *Endtroducing* hit our grateful ears, DJ Shadow's subsequent releases—including his new and fifth album proper, *The Mountain Will Fall*—have carried the air of anticlimax. Shadow had taken deep-crates selections and arranging of obscure samples to unparalleled heights of technical sophistication and emotional depth. (This is not to diminish similar efforts by the Bomb Squad, Prince Paul, and the Dust Brothers, but their virtuosity and acumen were put to different aims than Shadow's.)

The Mountain Will Fall maintains Shadow's rep for stylistic promiscuity. (This LP is a joint release through his own Liquid Amber imprint and Nas's Mass Appeal label.) The title track starts with a somber orchestral movement before it's interrupted by a wild yell and exceedingly chunky and splashy funk beats and zingy video-game synths. "The Mountain Will Fall" sounds like a Boards of Canada pastiche concocted by someone who has only read about the Scottish duo. It ends with the nostalgic sound of someone putting a cassette in a boom box. You'll scratch your head until it sounds like "Best Foot Forward."

Run the Jewels animate "Nobody Speak," which sounds like the record's stab for radio glory, even though El-P alludes to Trump fucking his youngest daughter in it, among other abundant profanities. But the ominous funk, punctuated by flagrant blues-rock guitar and bass and fluttery video-game synth wonkiness, combine for a wonderfully anomalous hip-hop banger. "Three Ralphs" is a studied exercise in trap, all infernal low-end dirgemongering and molasses-slow, hand-clapped beats. Shadow once more deploys a sample of Timothy Leary's utterance, "The time has come, Ralph/Are you ready to die?" from his 1967 LP *Turn On, Tune In, Drop Out*. (While in UNKLE, Shadow used part of the same snippet on 1994's "The Time Has Come.")

The desire to appear "relevant" rarely results in memorable material.

On the brutally funky "Bergschrund," vaunted German keyboardist Nils Frahm contributes some of the most intriguing synth tonalities to appear on a Shadow release in years. Then we're whiplashed back to an eternal 1986 of the mind with "The Sideshow," a party-/battle-rap track with bass blurge bleeding beneath guest MC Ernie Fresh's ultramagnetic flow and furious scratches. Two cuts later, "Mambo" sets mambo instructional record chatter over mid-'00s dubstep gravitas. This is hilarious cognitive dissonance—you can tremble in the extreme bass frequencies and panoply of science-fictional synth coloration.

The rest of *Mountain* contains more dalliances with dubstep and shooter-video-game atmospheres, David Axelrod-esque orch-funk grandeur, and a psychedelic romantic ballad, all impeccably woven and inventively programmed. Shadow is still in the lab, challenging himself, rarely compromising, exploring tangents, and putting his best foot forward more often than not. ■

RECORD REVIEW

Gene Clark
Roger McGuinn
Chris Hillman
David Crosby
Clarence White



AMY BLASCHKE

Breaking the Blues

(Bird on a Lyre Records)

★★★★

The idea that the internet killed regionalism is a popular myth, but music is not Walmart. Not yet, anyway. Not quite. You really only need to get out of your zip code to realize, despite the fact that everything is technically equally available to everyone everywhere, that bands from places have a strange tendency to sound like those places. Or maybe the principle operates in reverse.

Amy Blaschke, who is from Seattle but moved to Los Angeles a few years ago, represents an interesting corollary to this proposition. Her sixth and most accomplished album, *Breaking the Blues*, is a perfect tonal hybrid of those two cities, a gouache of burning orange sunset dotted with patches of dense, dark gray. Everyone loves to act like Seattle and LA couldn't be more different, but despair is where you find it.

Blaschke's old Northwest default mode—sparse songs of icy melancholy—has developed into an enviable skill for subtly fleshed-out rock band arrangements that sound but don't *feel* country. (Or maybe *feel* but not sound? The signs are there, steel and slide, etc. But it's more Byrds in '66 than Byrds in '68.) And though the songs are about sad, interior stuff, the playing is brisk and inviting.

Her voice has settled back into a gentle, throaty tone that serves the intimate subject matter, much of which has to do with the dislocating properties of desire. But if her singing is vulnerable, it's also commanding. "I whisper when I say/Please take me over," she sings on "Under My Skin," a song about love as a kind of infection you don't want cured. It's the same dynamic that makes sad people listen to sad songs.

Later, on the title track, she adds this image: "My heart aches until my heart breaks." It may not be the most optimistic sentiment ever expressed, but it's hard to deny, no matter where you live. SEAN NELSON

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MY PHILOSOPHY A COLUMN ABOUT HIPHOP AND CULTURE



GUCCI MANE One embodiment of Black joy.

RE: Ian Connor and Gucci Mane—I Have Questions

BY LARRY MIZELL JR.

Last week, I went to bed thinking about my favorite story in hip-hop (possibly ever): the apparently widespread internet rumor that the just-released Gucci Mane, having shed his iconic “Gucci belly” and now affecting a hilariously square manner of speech, was in fact a clone grown in a government lab.

Maybe it’s hard for some to believe that a guy could look so different after spending a couple of years in prison—though for the life of me, I couldn’t imagine why (especially among Gucci fans, who on the whole are more likely to have known someone “Fresh Out the Feds” than, say, your average Shark Face Gang member)—but I do not understand how an actual human being truly jumped to the conclusion that Gucci 2.0 is a clone.

Really? A clone? What, like Serpentor? Has anyone in the history of the world ever been accused of being a clone? (And does anything this fun happen in guitar-land anymore?) While I cherish the notion that this could happen only to someone like “Wizop” (new alias alert), the rumor is too wonderfully ridiculous not to be a product of the deranged genius of Gucci himself. (Either way: He just put out a great single called “All My Children,” boasting how he’s the father to all the exciting stuff going, rapper/producer-wise, in Atlanta.)

But then—then!—I woke up (“Beautiful Morning...”) to several videos of Ian Connor scrapping (?) with Theophilus London and A\$AP Bari at some in-store, while DONDA creative director Virgil Abloh and A\$AP Rocky both stood there looking away like Tero at Popeye’s. This culminated in London voluminously sitting on Connor on Twitter. (How long till Kanye himself banishes Connor to live beyond the Wall in some Curry 1s?)

Connor’s ouster from the rap fashion pantheon is delicious like those Sweetwater wings I ate last week (shout-out to the 313). Why, though, are dudes hype and indignant about this man, who has been accused of raping multiple women, *only after* some higher-status men strip him of his relevancy and protection, and after there’s the smell of blood? Why want to activate on this issue only when it’s time to

use your fists? You’d rightfully want to beat the shit out of the dude who raped your loved one—why don’t you also beat it into the heads of your male loved ones that all women are people worthy of respect, and that they need to stop being misogynist pieces of shit? (And why aren’t enough of us clearly showing that by example?)

Why is it easier to rat-pack somebody than to have that conversation and risk not sounding on-brand and un-Masculine™? Why is it that the same Masculine Myth Complex that produces shits like Ian Connor also makes men like Omar Mateen turn their blistering self-hate outside of themselves and into the flesh of innocent strangers?

Why do I listen to and promote music that doesn’t question all this enough, anyway? Why do modern “woke” raps—with a

Modern “woke” raps—
with a few wonderful
exceptions—put me
soundly the fuck to
sleep 9 out of 10 times.

few wonderful exceptions—put me soundly the fuck to sleep 9 out of 10 times? Why did I finally successfully convince my quite-woke homegirl how great Future was? Answer: tons of irrefutable evidence, including the new DJ Esco and Fuch

tape *Project E.T. (Esco Terrestrial)*.

Why are scared old white people—frightened to death of losing pole position, waxing nostalgic for whatever ol’ days they considered good—freaking out and ruining everything for everybody else, here and across the pond?

What else is new?

Why was it so, so great to see Skinny Gucci free—just to double back real quick—hugging his brilliant protégé Young Thug, both of ‘em grinning big ol’ gleaming-white Kool-Aid smiles, necks draped in diamonds? (Answer: Black joy, I tell ya. It’s a beautiful sight.)

And why, you might ask, am I wasting precious ink talking about rap gossip and not your tape (give me a sec) or the latest shows coming through (like, say, Royce 5’9” on Wednesday, June 29, at the Croc with Graff, LA, and Mic Phenom—or Jacques on Sunday, July 3, at Neumos with Tacoma’s Will Jordan)? Ha, why you mad? ■

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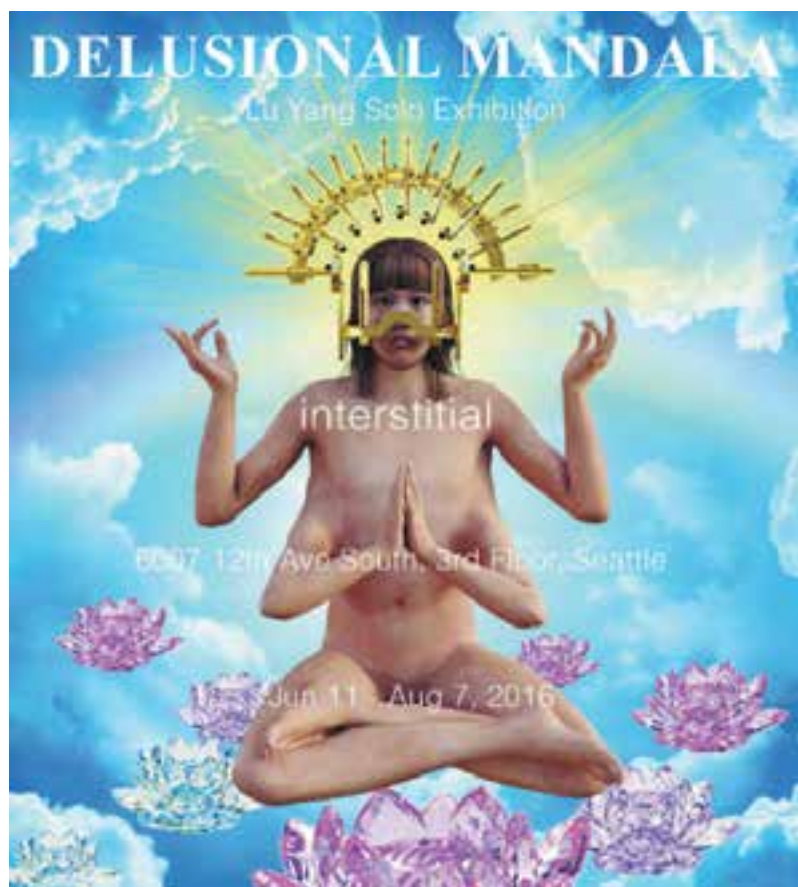
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ART



LU YANG *Not mortal, not a deity, but altogether more challenging.*

Good Art for Bad Dreams

Chinese Artist Lu Yang's Work Will Keep You Up All Night

BY JEN GRAVES

In the last week, I've been sitting on my couch at night, seeding my nightmares by compulsively rewatching art that could pass for a mad scientist's promotional video in some far cultish reach of the internet. *Delusional Mandala* is by the Shanghai artist Lu Yang, whose first Seattle show is up at the Interstitial gallery in Georgetown.

Interstitial is accessible only by a narrow set of creaky stairs. This tiny, independent gallery could hardly be farther from the 2015 Venice Biennale, where Lu was the youngest of three artists to represent China. But Interstitial's DIY attic quality only adds to the effect of *Delusional Mandala*.

It's also perfect for the purposes of a DIY curator surveying a DIY art scene.

Julia Greenway is not credentialed by an institution. But the Seattle curator is able to organize an international survey by focusing on digital art that's instantaneously transferable across vast distances, and because she won a research travel grant from the New Foundation Seattle.

Last year, after closely following Chinese new media art from a distance, "I just went to China"—Hong Kong and Shanghai, specifically—"and networked my little heart out," Greenway told me. Lu is the first of several Chinese artists Greenway hopes to show at Interstitial in an unfolding series.

Greenway is the second independent curator to bring brilliant international new-media artists to Seattle recently: Julia Fryett, creator of the annual festival Black Box, is the

other.

Delusional Mandala may have traveled smoothly and instantly across the wires to Seattle, but I picture even the wires being a little freaked out by it. It's cracked and cunning, fun to watch, and destined to reappear in bad dreams. (Literally, for me, last Wednesday.)

In past sculptures and videos, Lu has created a superhero called Uterus Man. Using actual neuroscientific discoveries, she has assumed the role of a scientist probing the brain of an angry god.

Delusional Mandala is Lu's proposal that a more perfectly tuned brain might be able to achieve a state beyond culture and nationality, beyond gender and physicality. But Lu operates right on the frontier between earnest and tongue-in-cheek. There's an intentional madness in her work, a poetic frenzy of idealistic internet-era politics all mixed up with religion, science, technology, and consumerism.

The video begins with a scene of the 32-year-old artist appearing on her computer screen, ready to 3-D-scan herself. A grid of red lights rolls over her skull, penetrating and capturing it for reproduction. A vertical scan rides up through her legs and torso, worming into the tendriled black holes of her lungs, then her meaty heart.

Her 3-D avatar is born, ready to be enlightened/tortured/killed/reborn in a flying hearse.

The avatar has no breasts and no genitalia, is usually bald, and is often cloned. The mul-

tiples dance to cheap house music, forming a jerky, goofy trinity. Later, they appear as a triple-headed Hindu deity spinning in space. Lu makes more and more of them, forming mesmerizing mandalas.

A robot voice, translated into English text, describes the neuroscience behind two devices that are used on the avatar. The first is a halo of gold needles stabbed directly into the brain at exactly mapped points. Once the needles hit all the points, the avatar lights up, levels up, and becomes a god.

But the avatar's overstimulated brain hallucinates. We see icons from pre-Renaissance Christian art, from Hinduism (the studded golden halo is like Kali the Destroyer's head-dress), from Shingon and Tibetan Buddhism, and also from science fiction, medieval torture, pop culture, Iroquois legend, and medical labs—cutting-edge technology that's minimally invasive but aspires to see all, map all, and manipulate consciousness, not just crude body mechanics.

In interviews, Lu says she doesn't live as a young Chinese woman in China but as someone beyond categories on the internet. What is the role of a physical body for a virtual being? What is the relationship between anatomy and ephemeral thoughts and emotions? Can poking a brain heal feelings? These are actual questions asked by scientists; Lu faces them in digital reinventions.

The avatar's body produces spiritual spin-offs. They achieve a god state but can't rest there, experiencing franticness, pain, and dying. The robot voice clinically describes the difference between body death and brain death as the avatar repeatedly falls through space as if off a tall building, smacking fatally to the ground.

In the scenes that follow the relentless deaths, the avatar's lobotomized smile is unforgettable. It flies by on Lu's multimedia carnival of a hearse.

Lu has transformed herself into something not mortal, not a deity. Her 3-D self is a daemon, maybe, or—more malignant—a demon. She's both creepy/scary and funny, the hearse flapping in the wind while the nightclub beats keep thumping.

For a final, live-action video, Lu made an enormous kite of her head and flew it over an empty field. The video plays in a shrine-like enclosure in the center of Interstitial.

Greenway's planned succession of Chinese new media artists reminds me of *Thinking Currents*, the terrific Pacific Rim video survey that Afghan-born curator Leeza Ahmady created for last summer's Seattle Art Fair. Gestures like these broaden and diversify art in Seattle; it's great that the New Foundation supported Greenway, though it doesn't look like those fellowships will continue now that the foundation is downsizing.

I asked Greenway to send me a few of the names of other artists she met in China. Get online and watch one of Wong Ping's animations—maybe the story of the impotent man who waits in the bedroom closet while his wife does sex work. Or see Ying Miao's GIFs that are love poems to the websites China censors, products of what she calls her Stockholm syndrome as a prisoner of the Great Firewall.

Whether they will appear at Interstitial is an open question. Greenway is still in talks with artists associated with the School of Creative Media at City University of Hong Kong and the institution Videotage.

But I'm excited. ■

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KELLY O

Capitalism and Privilege Can't Thwart Romantic Desire in *The Consequences of My Body*

BY RICH SMITH

People who haven't actually read a poem in a while often conflate the art with soft-focus romantic gushery. I blame Hallmark cards, poorly designed curricula, and, as long as I'm taking blind swipes at mainstream culture, the fact that so many reach for poetry only when they want to send a potent sentence to some beloved at the spark of love or at the hour of death.

Among contemporary poets, however, there is anxiety about writing romantic love poetry. My former poetry professor at the University of Washington, Richard Kenney, once asked our class of poets to raise our hands if we had ever written a love poem. A few people raised their hands, including

my sentimental ass. Kenney then told us he'd asked that same question to another room full of poets, and that *none* of those people raised their hands. This fact depressed him.

It depresses me, too, but I get the students' hesitation. The cold blast of the Conceptual movement rewarded irony, authorial remove, and other distancing tactics often incompatible with earnest sentiment. The welcome resurgence of what Cathy Park

Hong calls "the poetry of social engagement" framed the old tropes of the hunter/hunted, the beholder/beheld, and the subject/object present in lots of love poetry as clichéd permutations of rape culture.

And there's also the question of privilege. I

got 99 problems, etc. Poet and editor Morgan Parker discusses the intersections of privilege and romantic love poetry in a searching blog post she wrote for Harriet. "Maybe this love, this Shakespearean, Kate Hudson love, was not for me. Was not for black girls. Maybe love was another Nancy Meyers ideal, another privilege. Something for people who didn't have other things to worry about," she writes.

The persona behind Maged Zaher's latest book, *The Consequences of My Body*, shares a little of Parker's sentiment and a little of the students' hesitation. "Privilege / Determines / Loneliness" writes Zaher, a self-described descendent of Udhri, Arab love poets, who lives in Seattle and feels increasingly distant from his home of Cairo. These personal-historical facts, and his political awareness, circumscribe his ability to perform the rites of courtship. He wants to fall in love, but there are all these tanks everywhere. He wants to touch you—you the reader and "you" a romantic interest in the book—but his "boundaries are a mess." He wants to write you this poem, but the revolution failed.

The writings Zaher patches together across the book's five sections include tipsily written romantic e-mails, lyric poetry, prose poems, a little reflective essay on his aesthetic stance, translations of small poems by classical Arabic "chaste love" poets Abu Nuwas and Jamil Buthayna, and an untranslated poem written in Arabic script. Zaher's unmistakable plainspoken style binds together these disparate genres, creating a text that reads like a love letter written by a reluctant romantic. Along the way, his awareness of the politics of love help him dodge cliché and ultimately express a totally sentimental and sappy point: Hey beloved/reader/language, I know everything's fucked but I love you.

As is the case in his other books, Zaher deploys lines that are, for the most part, a series of declarative sentences spiked with theory and lashed together by associative logic. These kinds of sentences create a baseline tone of sagaciousness, which works best when cut with self-deprecation, humor, and a kind of stony-eyed realistic view often associated with nihilism, as in this poem:

Sex isn't an escape
It works for a while
If I stopped thinking of hope
And focused on your naked pictures
As I jerk off amid tanks
And imagine the coffee shop

Turning into an orgy
Tonight I can write the saddest lines
Sex won't work
We are left to combat the middle class
With mere hands

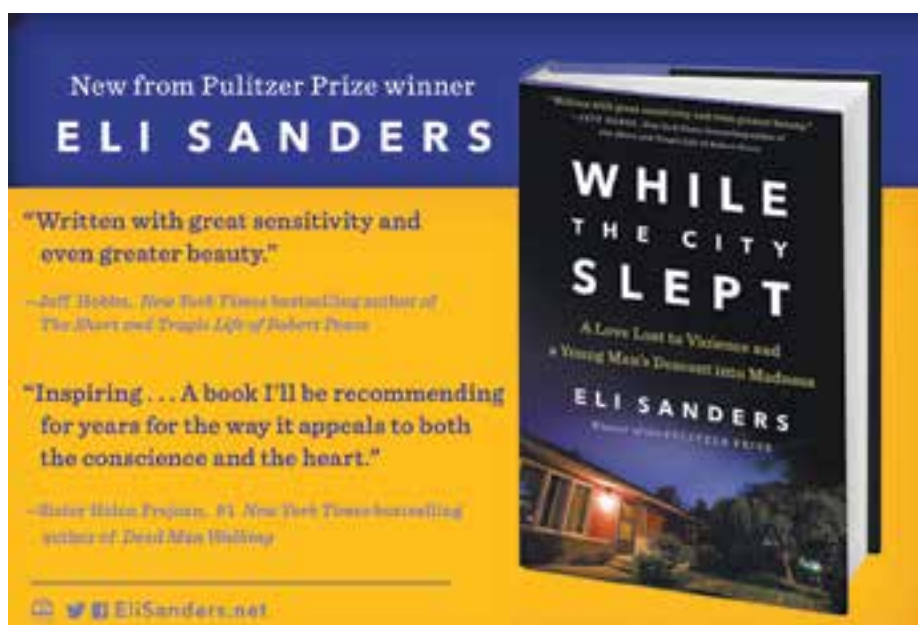
Here a lonely man comes to terms with the limits of his fantasy. He recognizes that sex and sexual fantasy provide some comfort, enough emotional room to "write the saddest lines" of poetry. Despite this, sex and poetry don't offer true liberation. Perhaps like religion, art and sex are opiates. Or maybe they're just useless. The only way to smack down the bourgeoisie and really engage with reality is through non-poetic forms of direct action, symbolized here by "mere hands."

But this truth exists next to the truth that dumb desire persists, a fact Zaher alludes to in the funny closing gesture of the first section of the book: "Sex in airplanes is banal and cliché, sex in airports is the only meaningful thing to do before or after crossing security. Airports being asexual entities is a testimony to the oppressive morality of productivity we live under." I don't think Zaher is seriously advocating in this poem for boning in departure lounges, but this humorous assertion speaks to the futility of our continued attempts to deny the fact of human sexuality even in supposedly desexualized realms such as airports. Or politics.

Zaher plays the sexual desire as liberation/sexual desire as prison tensions off of each other over the course of the book for a little too long, perhaps. There is coyness within this dialectic. The romantic e-mails, for instance, which are breathless missives full of anxious worries about coming on too strong despite strong romantic feelings, project a heart-on-sleeve vulnerability that bucks the traditional notions of a man's role in courtship. However, expressing that kind of vulnerability is also a way to get laid. Ask any poet.

But Zaher seems to be aware of that fact, too: "This is not about seduction," he writes. "It is about hanging out tonight / surrounded by capitalism. It rains / And we call it love / This continuous threat of collapse." Ultimately, Zaher's awareness of the pitfalls of writing romantic poetry in a capitalist society with all of its attendant -isms allows him to refresh the whole mode. The lesson: Political awareness doesn't dampen romance, it saves it. ■

More tipsily written romantic poetry at
THESTRANGER.COM/BOOKS





FILM



FREE STATE OF JONES Watch the magical negroes heal Matthew McConaughey from his wounds that he received while badassing his way into exile.

Matthew McConaughey Can't Stop Being a Badass White Savior in *Free State of Jones*

BY IJEOMA OLUO

Ever since the end of the first season of *True Detective*, I've really been wanting more Matthew McConaughey in my life. That charming half-smile. That creepy, hyper-intense stare. That unmistakable yet unplaceable Southern drawl. I don't care if it's laid-back, bongo drumming, all right, all right, all right McConaughey, or if it's riddle-speaking, indecipherable, slightly creepy, brooding McConaughey. I need more Matthew McConaughey.

You know what else I need? Black pain

and suffering. I need another movie focused on the brutalization of black bodies filtered through a Hollywood lens. I need the only faces on the screen that look like mine to be crying, screaming, or slack from the noose.

Dreams can come true. And they have come true in this 139-minute masterpiece of McConaughey-ness: *Free State of Jones*.

Watch Matthew McConaughey carry wounded Confederate soldiers off the battlefield. Watch Matthew McConaughey cradle one of his dying young kin in the midst of war.

Matthew McConaughey knows this war is wrong and he will have no more of it.

Watch Matthew McConaughey badass his way into exile when he fights Confederate soldiers trying to take food and supplies from neighboring farms. Watch Matthew McConaughey's wife immediately be like, "Fuck this, I'm out" and disappear. Watch Matthew McConaughey not once ask what happened to her or their son.

Watch the magical Negroes heal Matthew McConaughey from his wounds that he received while badassing his way into exile. Don't watch them do much else until it's time for them to die.

Watch Matthew McConaughey repeatedly risk the lives of his new props-friends (escaped slaves/magical Negroes) so that he can also save them.

What was slavery like for black people? Look at Matthew McConaughey's tortured face as he thinks about how bad it must be and you will know.

Watch Matthew McConaughey beat his chest and tear at his hair in anguish as time and time again, his friends and family are killed for his badassery.

Watch Matthew McConaughey slowly fall in love with a slave woman, with whom he will eventually enter into a common-law marriage.

Don't watch Matthew McConaughey mention that his to-be wife—the former slave Rachel—was not owned by a random white dude but by his own grandpa (as was the case with the actual Newton Knight—the guy who Matthew McConaughey is pretending to be in this film). They forgot to include that part.

Watch Matthew McConaughey teach former slaves how to read.

Watch greasy-haired Matthew McConaughey bravely stand up to all the bad white folks who don't approve of him consorting with black folk. Feel good, knowing that if you were alive during the Civil War, you would have been friends with black folk, too.

Wake up! Don't fall asleep! I know the Civil War part is over, but for some reason this film is still going. You don't want to miss Matthew McConaughey rescuing a black kid from indentured servitude.

Even though the war is over, Matthew McConaughey is not going to wash his hair, otherwise how else would you know that this is a **SERIOUS** film?

Watch all the white people abandon greasy-haired Matthew McConaughey because he can't stop badassing everywhere even though the war is over. Matthew McConaughey doesn't care, he can still badass with his black friends.

Watch Matthew McConaughey weep while clutching the feet of his black prop-friend who was beaten and hanged from a tree. You know it is horrible because there is a mutilated black body for us to stare at and Matthew McConaughey is very upset over it.

Watch Matthew McConaughey soldier on.

Because no matter how many injustices he has had to witness, no matter how many of his friends he has to bury, nothing will stop Matthew McConaughey from badassing.

Don't watch Matthew McConaughey have children with one of Rachel's (yes, his wife Rachel) daughters after Rachel passes away, like Newton Knight did. That is not a Matthew McConaughey we want to see. Instead, watch Matthew McConaughey and Rachel walk off into the sunset together and feel good about this good white man who badassed against slavery and bigotry and saved/endangered a bunch of silent black props-friends.

Enjoy this film, White People, and yes, you are white, because this movie was definitely made for you—and I'm not sure why anybody nonwhite would want to watch it. Learn about the darkest period of our nation's history through the eyes of Matthew McConaughey. Watch Matthew McConaughey fight, run, lead, and cry, and know that you would never have been the racist caricatures that Matthew McConaughey fought, and you would also never have been the helpless, mostly silent, and always suffering black people whom Matthew McConaughey fought for. You would have been Matthew McConaughey—badass, greasy-haired Matthew McConaughey. Feel good about that. ■

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Bob Kaufman's Mysterious Life

BY RICH SMITH

Speaking to a crowd at the Festival of California Poets in 2007, poet and scholar Harryette Mullen introduced Bob Kaufman's woefully under-celebrated but critically acclaimed work by saying: "He often seems to be overlooked when people discuss African American poets, partly because he's a Beat writer. And he often seems to be left out of a lot of Beat history because he was a Black writer." She concluded her brief introduction to the poet by adding, "He dedicated himself to the antithesis of a literary career."

And When I Die, I Won't Stay Dead

dir. Billy Woodberry
Northwest Film Forum,
June 29-July 2

Unlike Allen Ginsberg or Jack Kerouac, Kaufman's removal/liberation from mainstream bourgeois society by way of poetry wasn't arguably an attempt to join that society or remake it in his own image. But like many facts about Kaufman's life, the degree to which this removal was self-imposed remains a mystery. These mysteries remain mysterious, even after spending a long hour and half with Billy Woodberry's documentary on the enigmatic poet, *And When I Die, I Won't Stay Dead*.

Over beers, ex-cool cat poets such as former San Francisco poet laureate Jack Hirschman spread Kaufman's legend as they heard it or experienced it, telling stories of the poet's involuntary electric-shock treatment, the fortunate coincidences that led to his publication, his vow of sort-of silence following the death of JFK, and the friends who saved his work from dissolving into pure air.

Both family and friends seem to believe their interactions with Kaufman amounted to a visitation. For some he was a silent angel, and for others he was a cigarette bum. To many women, he was a fly-by-night lover, an absent father—and for some a welcome absent father. For the French, he was a genius—they called him "the black Rimbaud." For the canonical Beats, he wasn't "political" in the way they wanted him to be, says Hirschman. He seems to have embodied truth at the base of a paradox, a figure he obsessively employed in his hilarious and still-fresh poems.

And When I Die presents a mosaic of conflicting stories about Kaufman. This structure uses the poet's style as a guide to framing the story about him, which is clever and artful, but ultimately Woodberry fails to translate the liveliness and humor of Kaufman's poetry from the page to the screen. Though there are a few moments of visual humor in the doc, the overall tone is self-serious and reverential. (Think lots of poorly mixed jazz playing over old B-roll of San Francisco streets.)

My advice to you: Watch the trailer for this documentary, which accomplishes the film's larger mission but in a much shorter period of time. Then read the rest of "Abolitionist Manifesto," *Solitudes Crowded with Loneliness*, and *The Ancient Rain*. All of that might take you twice the time of watching the documentary, but you'll get a fuller feeling of the poet's genius. ■

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CHOW



TRAVIS KUKULL *He wants Seattle food to be "creative and individualistic," but diners want something more conventional.*

JENNIFER RICHARD

Seattle's Food Scene Just Got Less Weird and Interesting

Chef Travis Kukull Has Left Mollusk

BY ANGELA GARBES

Two weeks ago, I sat on a barstool at South Lake Union's restaurant/brewery Mollusk, enthralled by a sandwich. Though it was called the "Seattle Dog," it bore little resemblance

to our city's signature hot dog made with cream cheese and a squishy bun. Instead, chef Travis Kukull took a house-made Malawi-spiced lamb sausage, fragrant with coriander and red chilies, tucked it into a soft baguette (also made in-house), and slathered it with a dusty pink smoked paprika cream cheese. Between the gamy spiced meat and tangy cream cheese, there was plenty of flavor. But Kukull didn't stop there, instead adding layers of heat, sweetness, sourness, and spice—pickled Fresno chilies, purple cabbage kraut, dark caramelized onions, a gritty curry ketchup, and Kewpie mayonnaise. It was thrilling—sloppy, intense, almost too much, and somehow not nearly enough.

Since Mollusk's opening in late October of 2015, the bold and playful menu created by Kukull, along with former chef de cuisine Kim Sturts and pastry chef Tanya Hoang, introduced Seattle diners to unfamiliar ingredients and flavor combinations. Last winter, I enthusiastically devoured Kukull's version of fish 'n' chips, made not with deep-fried cod and potatoes but an oily, cartilage-rich grilled yellowtail collar, and delicate chips made from lotus roots and sunchokes.

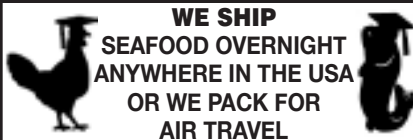
Kukull's menu challenged people. During the same meal, I looked around the large dining room to see several tables of customers who were thoroughly confused by his "Nachos Picasso," made with delicate squash chips, Super Titi garlic crackers (a popular Indonesian snack), smoked avocado crème fraîche, Padrón peppers, and blue cheese. It was clearly not the platter of nachos people were expecting.

"The food I create is the way I want Seattle to be and eat," Kukull told me last week, just days after announcing that he would be stepping down as chef of Mollusk. "I want it to be weird and creative and individualistic. When I eat someone's food, I want to know that that it's specifically that chef's food. I want this town to be supportive of things that are different, not just the traditional idea of 'success.'"

The culinary landscape of South Lake Union is dominated by typical models of success. Its streets are lined with chains such as Homegrown and Chipotle, as well as eateries from chefs Tom Douglas, Ethan Stowell, and Josh Henderson, who oversee restaurant empires. South Lake Union is a rapidly developing area of tech offices and high-end

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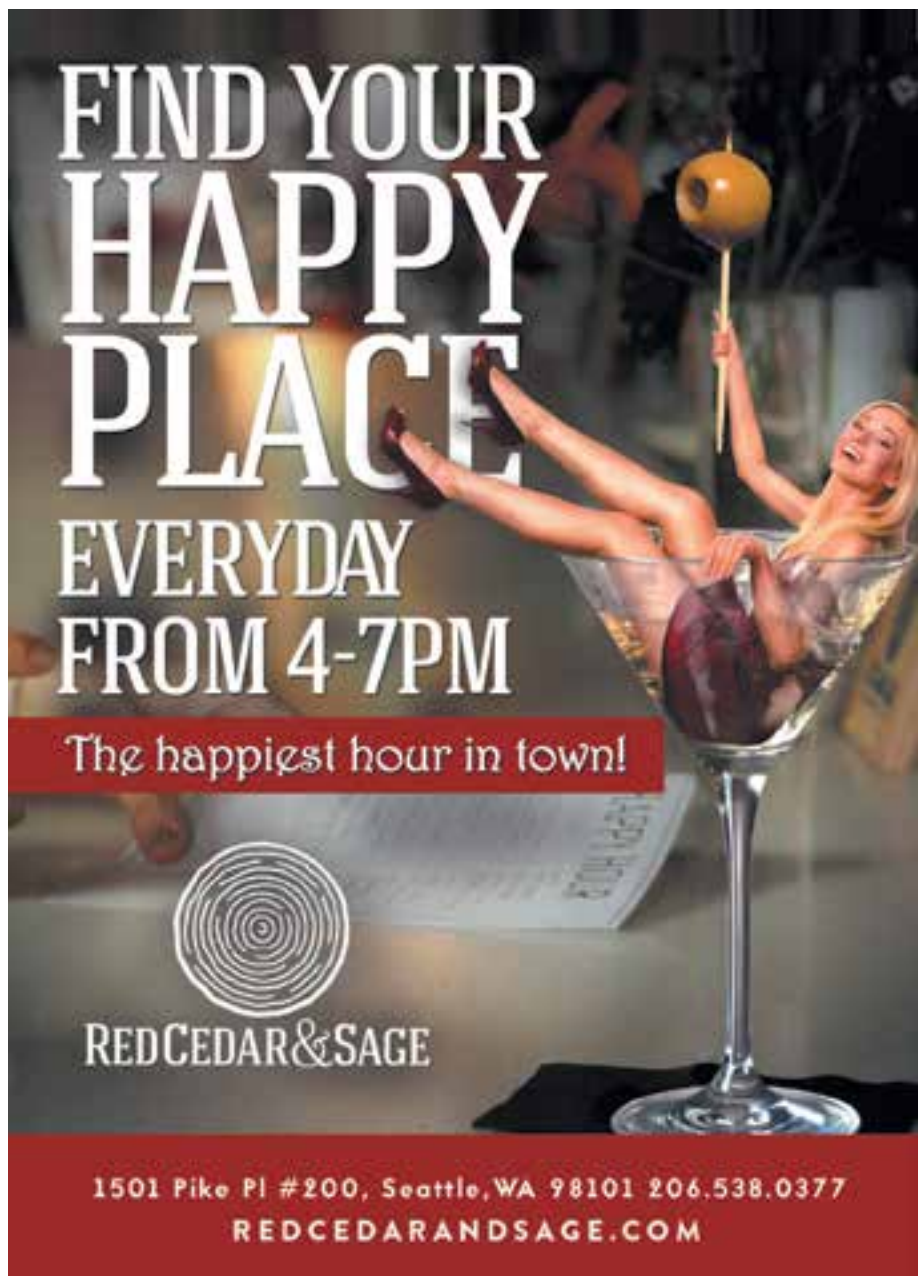
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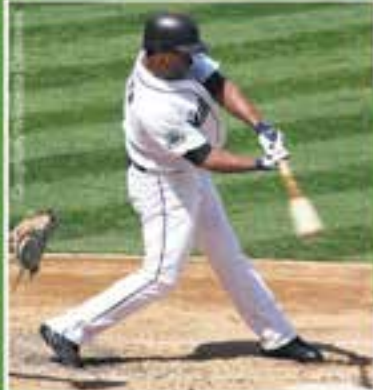
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JENNIFER RICHARD

apartments. Kukull and his business partner, Cody Morris, Mollusk's brewmaster, found neighborhood diners unreceptive to Kukull's nontraditional food.

"Most of the feedback was: 'Could you please make it so we understand this?' 'Could you make it cheaper?' 'Could you make it more conventional?'" Kukull said. "That's what the neighborhood wants. Some of the larger companies like Facebook and Amazon, they want to come down here for their after-work parties, but they just want conventional pub grub."

Kukull tried to develop a menu of burgers and fries. But, he conceded, "I don't even know how to do that. Even when I try, I make it weird somehow. What I'm doing is obviously not working in this neighborhood. So I decided to stop."

"[My leaving] comes out of caring for this business," said the chef, who still maintains his ownership and financial stake in Mollusk. "Some people may not see it that way, but I really do want this place to succeed."

When Kukull and Morris opened their first venture, Gastropod, in a tiny space tucked away in an industrial corner of Sodo in 2013, they found an audience hungry and thirsty for their oddball creations. Kukull's menu included kimchi scones, bubble tea pie, and an ever-changing okonomiyaki—a savory Japanese griddled pancake—versions of which included asparagus and mochi with hearts of palm salad and wasabi mayonnaise, as well as blackened broccoli and abalone topped with barbecue sauce and fish-sauce-infused mayonnaise. Customers eagerly washed Kukull's creations down with Morris's signature sour blonde ale, called Partytime!!!, and other beers brewed with ingredients such as black lemons, coriander, rooibos tea, and beets.

Gastropod was where I went to be bewildered, and often moved, by creativity.

When Kukull and Morris closed Gastropod in 2015 to open the much larger and more ambitious Mollusk, they were filled with hope. They would be in the center of the city, not hidden away near kitchen-supply stores. Morris would brew beer in a higher-volume, state-of-the-art digital system, and Kukull, who had been cooking with just a few butane burners and a convection oven, would have a full kitchen with eight burners, a grill, and a deep fryer.

Even before its opening, Mollusk was enthusiastically reported on by food news site Eater Seattle. After a few months, it received a favorable review in the *Seattle Times*. Kukull and Morris were prepared to be busy all the time. "What I wasn't prepared for was to be dumping money out the window," Kukull said.

He laughed and then grew quiet. He looked me straight in the eye as he told me he

was laughing only because he couldn't think of any other way to get through what was happening.

Mollusk is on Dexter Avenue, currently full of backhoes, jackhammers, orange construction signs, and congested traffic. It's located in the True North building, "the only apartment community in Seattle with a bouldering wall." Across the street is the newly opened Juxt, where a 496-square-foot studio costs \$1,815 a month.

Through an event Mollusk has been doing at Juxt, Kukull has met some of its residents, most of whom are recent college graduates renting their first apartments.

"While there are a lot of people coming into this neighborhood, they need time to develop a sense of safety, of wanting to go out, being part of a culture, and helping create that culture," Kukull says. "But right now, they're not sure what they should do."

Kukull tells me that when his mother-in-law ate dinner at Mollusk a few months ago, she saw a Pizza Hut delivery vehicle pull up to Juxt eight times.

"They've got these great communal areas with flat-screen televisions and pool tables," he said. "Why would you ever need to go out?"

Morris says that, while overall business has been slower than he'd like, Mollusk's bar and beer service have been successful. It's "a little easier" with beer—it's already brewed, and customers can sample different beers until they find one that they like.

Morris's current tap list includes a nettle pale ale, a delicious dry green tea lager called Biru Sencha, a sweet-and-sour rye farmhouse ale called Grit, and a potent stout brewed with oyster shells called Briny Deep. (For all of these inventive beers, Mollusk's best sellers remain its IPA, called It's Pretty Awesome, and tavern lager, the Dexter Daily.)

With Kukull gone, Mollusk's new chef is Austin Alberda, who worked under Kukull as lead line cook. Alberda will create a "more conventional and more approachable menu."

If a more traditional menu helps keep Mollusk afloat and allows Morris to continue brewing his inspired beers, I'll take it. We need to support Seattle's culinary creativity however we can.

As for Kukull, he's spending the summer cooking in Alaska and will return to Seattle in the fall. He's not sure what he'll do next, but he retains the rights to the Gastropod name.

"I'm proud of what I've done. I owned one of the greatest little cult restaurants in Seattle," Kukull said. "If I could find someone who wants to invest in me, in the right neighborhood with the right food traffic, I'd open it up again." ■

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2016 STRANGER GENIUS AWARD NOMINEE...



TEXT BY SEAN NELSON / PHOTO BY KELLY O

Hardly Art!

The history of Seattle independent record labels is a long saga of early promise and even early success undone by changing times, overreaching, or simple running out of luck. In the shadow of that history, the smart, steady rise of Hardly Art represents a beautiful refusal to be bound by other people's misfortunes.

Going from humble beginnings as a mere Sub Pop incubator/imprint in 2007 to becoming the definitive record of Seattle indie pop's sound and spirit (a little bit rainbow, a little bit gutter) in 2016 is no small accomplishment. The fact that Hardly Art did that during the decade in which the decline of the music biz transformed from rumor into headlong certainty verges on the miraculous.

All credit goes to the curatorial instincts and promotional fol-

low-through of general manager Sarah Moody (center), publicist Jason Baxter (right), and digital sales and media coordinator Matt Kolhede (left), who have shown a knack for nurturing the potential of local feminist melodic punk bands. They often sound akin but rarely sound alike. These include Tacocat, Chastity Belt, La Luz, S, and Gazebos. Out-of-town stars Shannon and the Clams, Protomartyr, Colleen Green, and (most recently) Kathleen Hanna's band the Julie Ruin help enlarge and enliven the context.

Hardly Art is one of three organizations nominated for a Stranger Genius Award this year, alongside 12 individual artists. All 15 will be celebrated at the free Stranger Genius Awards party on September 24 at the Moore Theatre. Five of them will go home with \$5,000 each. To see everyone nominated this year, go to the stranger.com/genius2016.

FREE WILL ASTROLOGY BY ROB BREZSNY

For the Week of June 29

ARIES (March 21–April 19): During winter, some bears spend months hibernating. Their body temperatures and heart rates drop. They breathe drowsily. Their movements are minimal. Many hummingbirds engage in a similar slowdown—but they do it every single night. By day they are among the most manic creatures on earth, flapping their wings and gathering sustenance with heroic zeal. When the sun slips below the horizon, they rest with equal intensity. In my estimation, Aries, you don't need a full-on immersion in idleness like the bears. But you'd benefit from a shorter stint, akin to the hummingbird's period of dormancy.

TAURUS (April 20–May 20): "Dear Dr. Brezsný: A psychic predicted that sometime this year I will fall in love with a convenience store clerk who's secretly a down-on-his-luck prince of a small African country. She said that he and I have a unique destiny. Together we will break the world's record for dancing without getting bitten in a pit of cobras while drunk on absinthe on our honeymoon. But there's a problem. I didn't have time to ask the psychic how I'll meet my soulmate, and I can't afford to pay \$250 for another reading. Can you help?—Mopey Taurus." Dear Mopey: The psychic lied. Neither she nor anyone else can see what the future will bring you. Why? Because what happens will be largely determined by your own actions. I suggest you celebrate this fact. It's the perfect time to do so: July is Feed Your Willpower Month.

GEMINI (May 21–June 20): Of all the concert pianos in the world, 80 percent of them are made by Steinway. A former president of the company once remarked that in each piano, "243 taut strings exert a pull of 40,000 pounds on an iron frame." He said it was "proof that out of great tension may come great harmony." That will be a potential talent of yours in the coming weeks, Gemini. Like a Steinway piano, you will have the power to turn tension into beauty. But will you actually accomplish this noble goal, or will your efforts be less melodious? It all depends on how much poised self-discipline you summon.

CANCER (June 21–July 22): Once upon a time, weren't you the master builder who never finished building your castle? Weren't you the exile who wandered aimlessly while fantasizing about the perfect sanctuary of the past or the sweet safety zone of the future? Didn't you perversely nurture the ache that arose from your sense of not feeling at home in the world? I hope that by now you have renounced all of those kinky inclinations. If you haven't, now would be an excellent time to do so. How might you reinvest the mojo that will be liberated by the demise of those bad habits?

LEO (July 23–Aug 22): In accordance with the astrological omens, I have selected three aphorisms by poet James Richardson to guide you. Aphorism #1: "The worst helplessness is forgetting there is help." My commentary: You have the power to avoid that fate. Start by identifying the sources of healing and assistance that are available to you. Aphorism #2: "You do not have to be a fire to keep one burning." My commentary: Generate all the heat and light you can, yes, but don't torch yourself. Aphorism #3: "Patience is not very different from courage. It just takes longer." My commentary: But it may not take a whole lot longer.

VIRGO (Aug 23–Sept 22): You may not know this, but I am the founder and CEO of Proud to Be Humble, an acclaimed organization devoted to minimizing vanity. It is my sworn duty to protest any ego that exceeds the acceptable limits as defined by the Geneva Convention on Narcissism. However, I now find myself conflicted. Because of the lyrical beauty and bighearted charisma that are currently emanating from your ego, I am unable, in good conscience, to ask you to tone yourself down. In fact, I hereby grant you a license to expand your self-love to unprecedented proportions. You may also feel free to unleash a series of lovely brags.

LIBRA (Sept 23–Oct 22): The next twenty-eight days will not be a favorable period to sit around passively wishing to be noticed. Nor will it be a good time to wait to be rescued or to trust in others to instigate desirable actions. On the other hand, it will be an excellent phase to be an initiator: to decide what needs to be done, to state your intentions concisely, and to carry out your master plan with alacrity and efficiency. To help ensure your success during the next twenty-eight days, make this declaration each morning before breakfast: "I don't want to OBSERVE the show. I want to BE the show."

SCORPIO (Oct 23–Nov 21): "In life, as in bicycling, pedal when you have to, coast when you can." So says author James Lough, and now I'm passing on his advice to you—just in time for your transition from the heavy-pedaling season to the coasting-is-fun phase. I suspect that at this juncture in your life story you may be a bit addicted to the heavy pedaling. You could be so accustomed to the intensity that you're inclined to be suspicious of an opportunity to enjoy ease and grace. Don't be like that. Accept the gift with innocent gratitude.

SAGITTARIUS (Nov 22–Dec 21): "When a jet flies low overhead, every glass in the cupboard sings," writes aphorist James Richardson. "Feelings are like that: choral, not single; mixed, never pure." That's always true, but it will be intensely true for you in the coming weeks. I hope you can find a way to tolerate, even thrive on, the flood of ambiguous complexity. I hope you won't chicken out and try to pretend that your feelings are one-dimensional and easily understandable. In my opinion, you are ripe to receive rich lessons in the beauty and power of mysterious emotions.

CAPRICORN (Dec 22–Jan 19): Pop artist Andy Warhol said that in the future, everyone would be famous for fifteen minutes. His idea had a resonance with the phrase "nine days' wonder," which as far back as Elizabethan times referred to a person or event that captured the public's fascination for a while. You Capricorns are entering a phase when you're far more likely than usual to bask in the spotlight. Between now and September 2017, I bet you'll garner at least a short burst of glory, acclaim, or stardom—perhaps much more. Are you ready for your close-up? Have you prepped for the influx of attention that may be coming your way?

AQUARIUS (Jan 20–Feb 18): One of my readers, Jay O'Dell, told me this story: "After my cancer surgery, a nurse said to me, 'You may as well try magical thinking. Regular thinking hasn't helped.' I said to the nurse, 'Well, why the hell not?' That was seven years ago." In bringing O'Dell's testimony to your attention, I don't mean to suggest you will have any health problems that warrant a strong dose of magical thinking. Not at all. But you may get wrapped up in a psychological twist or a spiritual riddle that would benefit from magical thinking. And what exactly is magical thinking? Here's one definition: The stories that unfold in your imagination have important effects on what actually happens to you.

PISCES (Feb 19–March 20): Let's talk about X-factors and wild cards and strange attractors. By their very nature, they are unpredictable and ephemeral, even when they offer benevolent breakthroughs. So you may not even notice their arrival if you're entranced by your expectations and stuck in your habitual ways. But here's the good news, Pisces: Right now you are not unduly entranced by your expectations or stuck in your habits. Odds are high that you will spy the sweet twists of fate—the X-factors and wild cards and strange attractors—as they float into view. You will pounce on them and put them to work while they're still fresh. And then they will help you hike your ratings or get the funding you need or animate the kind of love that heals. ■

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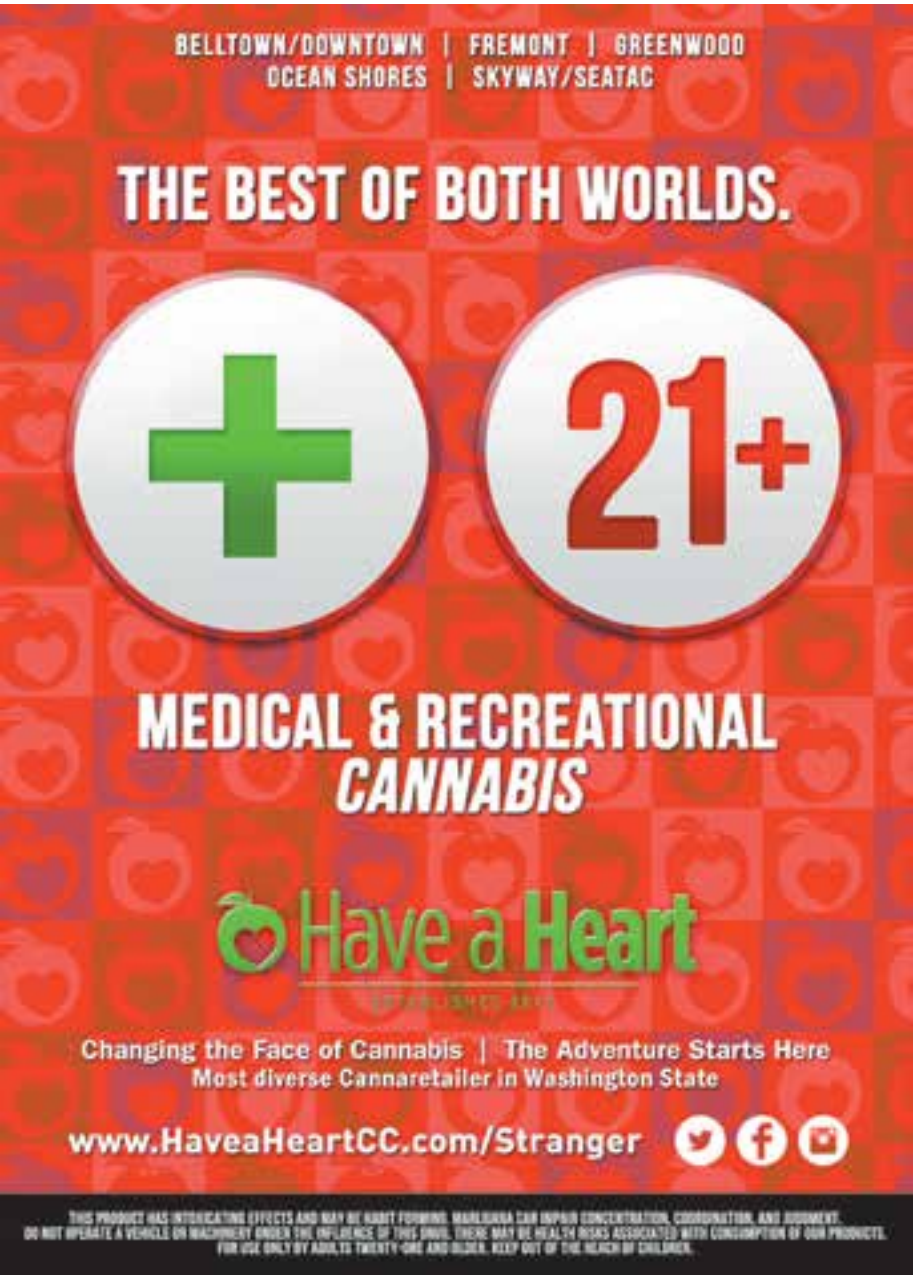
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